# MÜV

# YOUR SUIT OF ARMOR

SQVADRON.COM

# THE TEAM

**EDITOR-IN-CHIEF**
ANDREW OBENREDER

**EXECUTIVE EDITOR**
BEAR SCHNEIDER

**CREATIVE**
ANDREW OBENREDER
SOFI WARD
ANDREW SORENSON
BEAR SCHNEIDER
BRYAN AUSTIN

**MARKETING**
SOFI WARD

**SOCIAL**
MARQUIS JOHNSON

# CONTRIBUTORS

ANDREW OBENREDER
SOFI WARD
DANIEL DYE
SEBASTIEN FOUCAN
BRIAN PRINCE
FEDELIA LAM
VINCENT GIANNESINI
WOUTER DE MOL
HOWARD PALMER
STEVE DIGIROLAMO
SAMMY BINKIN
TONY MIDDLETON
JUSTIN JOLLEY
PESHAWA IRANPANAH

# SPECIAL THANKS

THAMARA MONROY
PARADISE GRAY
DANIEL DYE
BRIAN PRINCE

# FROM THE TEAM

**ANDREW OBENREDER | FOUNDER**

Today, the world of yesterday is gone. For months, we sat in our homes as a virus rampaged the planet, disrupting and changing our daily lives. But today is different. These drastic changes have shown us that our now flawed societal systems do not work for the people, and they never have.

Today, we are standing together in the recently barren streets in solidarity for peace, justice, and equality for all. While there are many issues that we collectively must work for, we must take things one step at a time. And now, our brothers and sisters of color need us to stand with them to work towards a world where they stand as equals within the many systems that were never built work for them.

As a child, I knew that all humans were equal and that regardless of belief, that we all sprung from the same source. As I grew, I learned from experience and my mentor Paradise Gray, that while all humans are equal, not everyone was given the same treatment. There were people in the world who needed us to stand with them, and now we are.

Today, we'll create change together. This issue of the magazine is our way of working towards a better future for all.

## SUBSCRIBE

This platform runs on subscriber support, and everything we create is because and for people like you. A subscription ensures that not only do you get the best of everything we have to offer but at the best prices too.

MUVMAG.COM/SUBSCRIBE

## SUBMIT

We are a parkour culture platform run by the community for the community. This is your culture, and it deserves your voice.

MUVMAG.COM/SUBMIT

## DISTRIBUTION

If you have a love for parkour and the culture, want to see it grow, and have a space that supports that growth, we want to be wherever you are. Wholesale rates are automatically available through our shop for orders of 10-99 copies. Please contact us directly for orders of 100 copies or more for extensive discounts.

SHOP.MUVMAG.COM  SALES@MUVMAG.COM

## ADVERTISE

We won't bombard our readers with loads of advertisements, but we leave space for things we believe are beneficial to parkour and our culture. Does this sound like your brand or product?

MUVMAG.COM/ADVERTISE  SALES@MUVMAG.COM

## SHOP

We're more than just a magazine - see what we have in store!

SHOP.MUVMAG.COM

## CONTACT

Say hello!

MUVMAG.COM/CONTACT  HELLO@MUVMAG.COM

© 2019 **MÜVMAG** - MUV MEDIA LLC

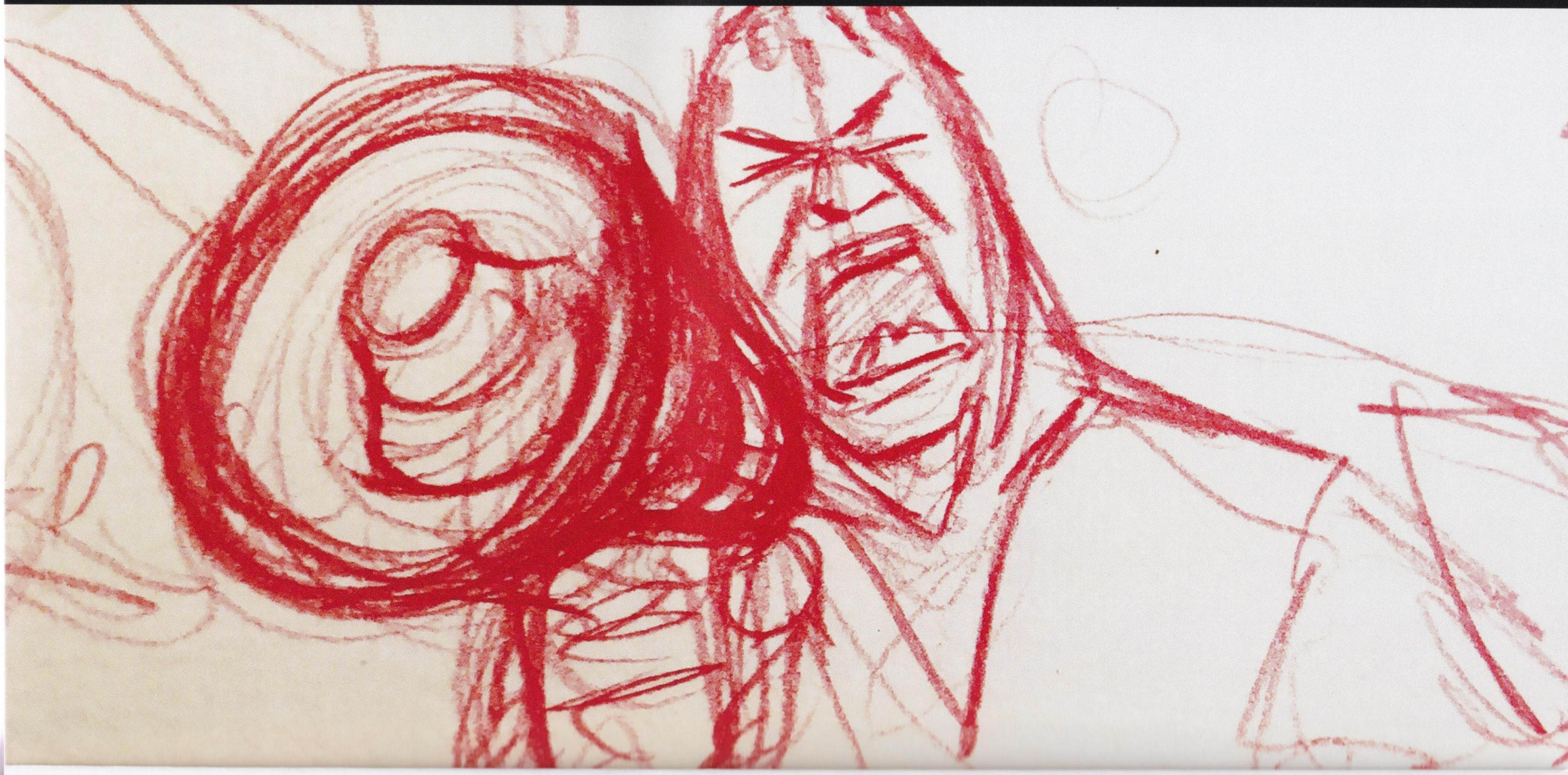
No part of this publication may be reproduced, distributed, or transmitted in any form or by any means without prior written permission from the editor, except in the case of brief quotations embodied in critical reviews and other non-commercial uses permitted by copyright law.

All publicly acessible material on muvmag.com is licensed under a CreativeCommons - Attribution-NonCommercial-NoDerivatives 4.0 International (CC BY-NC-ND 4.0) license.

# INSIDE ISSÜ 6

JUNE 2020

**04** I SEE YOU **15** BOTH SIDES OF THE FENCE **28** PARKOUR'S POLITICAL POWER **30** DANIEL DYE: MÜVS **40** SEVEN **54** THE BOUNCEBACK: BLACK & CENTER **56** SEEING SHADOWS **58** HIDDEN HERO 64 THE MURAL STAYS **68** THE CHASE IS ON **80** OVERWORK **92** THE LOTUS NINJAS **103** THE POSITIVE DOMINO **104** HIDDEN WORLD



# I SEE YOU.

DANIEL DYE

HIGHMARK

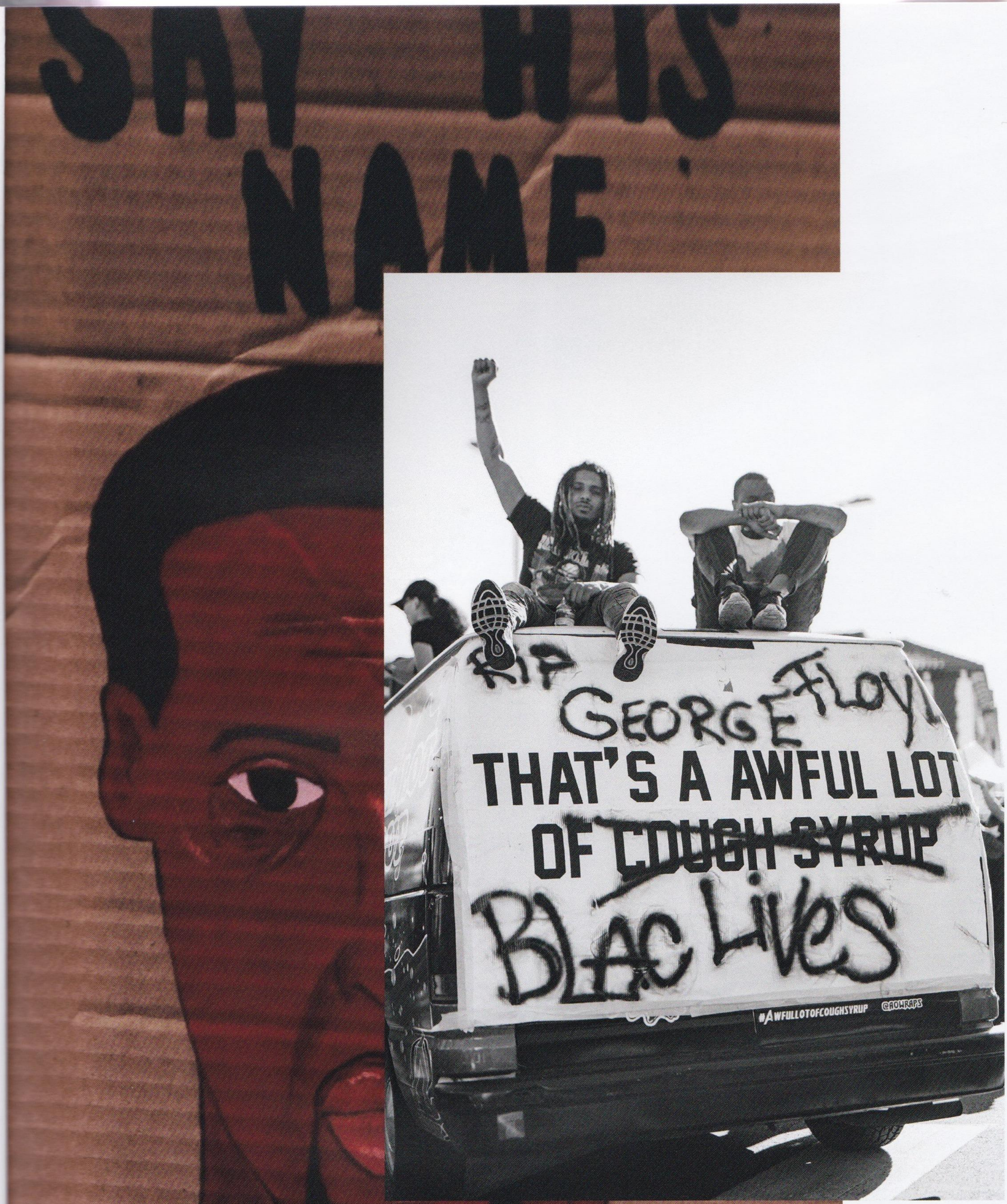
**I SEE YOU** THE EXPERIENCE OF TRAINING WHILE BLACK IN THE UNITED STATES OF AMERICA

A few weeks back, I stopped by a local school for a solo sesh. This particular school is home to one of architecture's greatest feats, the handicap ramp. The distinctly placed ramps, walls, and railings provide the ideal training setup. I don't even have to explain this, you know what I'm talking about. Minutes after getting warmed up, a police cruiser pulled into the back half of the school's lot. Pretending not to see them, I continued to train. The lot remained empty except for the lone cruiser with its headlights pointed in my direction. My chest became tight, and my commitment to the jump I was working on was stifled. The only thing on my mind was the officer sat behind those headlights. Pretending not to see them, I continued to train. They drove closer, further away, left the lot, and then re-entered the lot. I felt a swirl of angst and relief in the back of my mind. This process continued for nearly an hour. Pretending not to see them, I continued to train.

PHOTOGRAPHY - **ANDREW OBENREDER JUSTIN JOLLEY MATTHIS VOLQUARDSEN KOSHU KUNII EV NATHAN DUMLAO**

Seeing police isn't an odd occurrence for those of us that do parkour. We naturally exist in a legal grey area where getting kicked out of spots and encounters with security/police are commonplace. However, these interactions mean something entirely different for me than they do for my white training partners. For me, that police cruiser in the parking lot means that I have to spend the next hour surviving. I have to ask myself:

Do you have your wallet?
Is it visible and accessible?
Are you in a visible location?
Do you appear calm, or are you noticeably nervous?
Is your face covered too much?
your stance too aggressive?
Are you moving too suddenly?
My hands pass near my waistband when I kneel, will this look like I am reaching for a Weapon?
I need to get water from my backpack, will this look like I am reaching for a gun?
Is this cop in a good mood today?
Is this cop going to KILL you?


SAY HIS NAME
RIP GEORGE FLOYD
THAT'S A AWFUL LOT
OF COUGH SYRUP
BLAC LIVES
#AWFULLOTOFCOUGHSYRUP @AOWRAPS

POLICE
ONE WAY

These concerns just simply don't exist in the minds of white traceurs. It's normal for practitioners to train in shady locations, be rowdy, sneak past security, rip out the occasional rail, and smoke an occasional blunt. I am reminded of the time I spectated as white athletes spammed double full onto a building's plants. Panicking, I proceeded to clean up dirt and plant bits flung around by the twisted landings. What if someone calls the cops? I did everything in my power to ensure that this mild property damage didn't lead to an interaction with law enforcement. Despite my effort, the athletes continued to splatter dirt and plant bits everywhere - a reminder that my concern was that of a minority. Parkour jams are ripe with these moments. I think back to this summer when I spectated as white athletes sat in an alleyway smoking weed and playing loud music. What would happen if we were all black? I immediately felt uneasy about being confronted for smoking and loitering by an angry civilian or police. Again, a reminder that my concern was in the minority. The individuals before me, at that moment, would see their confrontation as an inconvenience. They had no reason to fear for their lives.

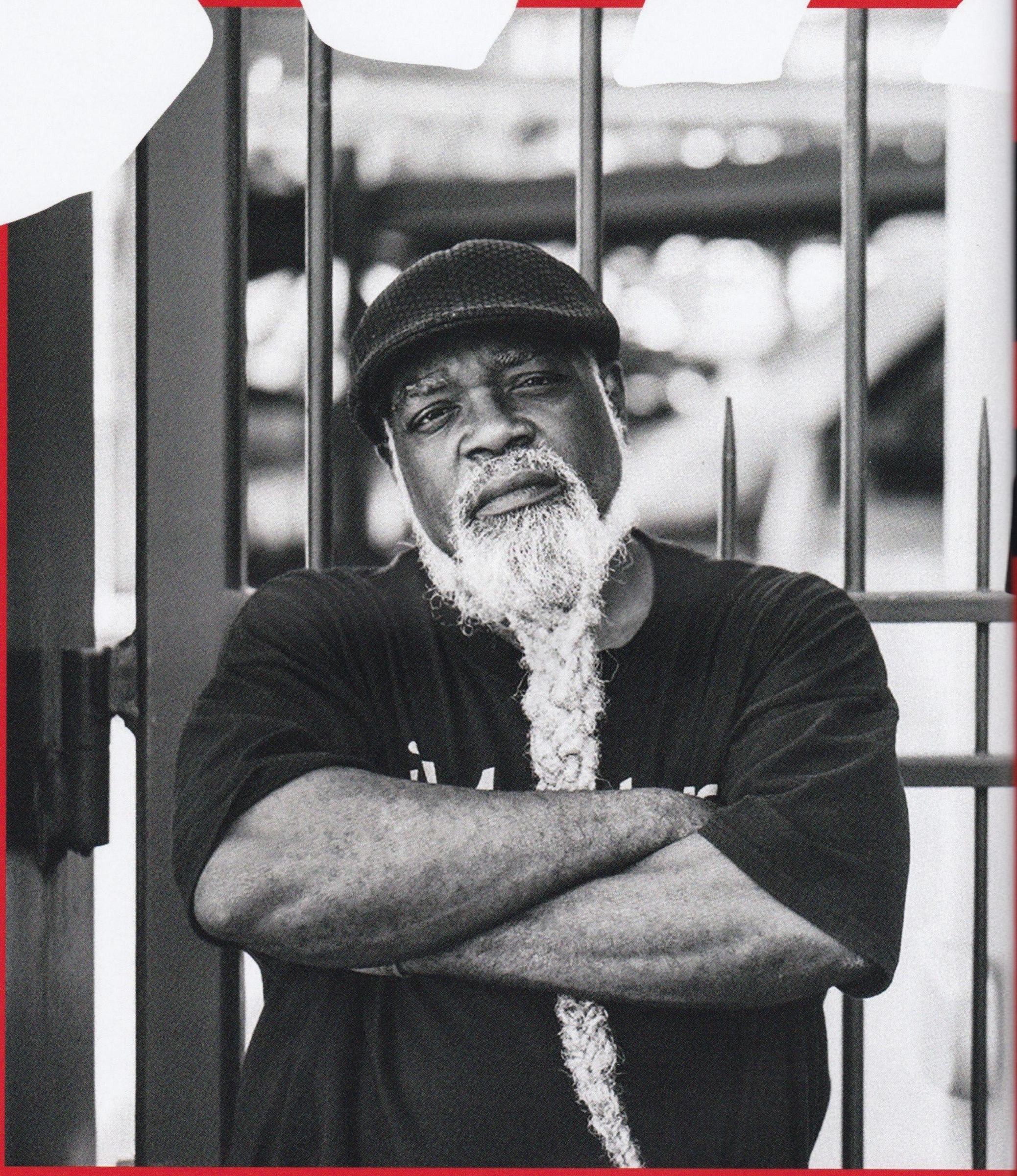
I live in a country that has proven I can be killed on a whim by law enforcement. I can be killed for going on a run, turning without signaling, writing a check, sitting on the couch in my own home, or even lying in bed. What's important to note about those actions is that they don't require much exertion to do. I don't have to leave home to become the next hashtag. In parkour, I utilize many explosive, jerking motions coupled with abrupt directional changes. Police killed Philando Castille while he calmly reached for his identification. In parkour, I risk minor damage to property for the reward of personal growth. Protesters have been brutally beaten and gassed for the sake of protecting the same property. In parkour, I interact with my environment in a rarely seen way and quite far from the social norm. My movement could be interpreted as a threat in the same way Ahmaud Arbery was seen as a threat when going for a run. Training parkour while black could be my demise.

Amidst the world's conversation around black lives, we must look at how this conversation applies to our community. Black lives matter, but black lives aren't visible. How many black practitioners do you know? How many black practitioners are on your feed? Do you see us? Black lives are at risk. No amount of passive acceptance from the parkour community negates that. Many of us go through society with a magnifying glass on ourselves to ensure that we will make it home at night. Many have watched people that look like us get murdered on the internet for mundane things. White practitioners, your bodies alone offer a defense against police violence. However, your ability to defend is only useful if you are aware that it is there. Black lives matter means showing up before we are killed, not after. Are you going out to training sessions prepared to shield your black training partners from brutality? If this thought scares you, how will you dismantle systems so that we can exist in a world where you don't have to? Here are some questions to be considered: Are you checking on your fellow black practitioners? Are you aware of the risk they face? Are you actively learning how the systems in place affect them? Are you validating their experiences? Are you standing up to the harmful concepts shared in your circles? Are you prepared to shield your black training partners when you're all in legal grey space? Are you benefiting from what black culture has to offer while remaining silent?

**DEAR PARKOUR COMMUNITY,** This conversation is essential to have if we are the loving community we claim to be. Parkour has given me my life in many ways. My heart is in this sport and with its community. With that, I'm committed to my community being a healthy space for all of us. So let's grow together.

**DEAR BLACK ATHLETES,** I see you. I see you training hard and progressing past your known limits. I see you going out into the world despite the systems standing against you. I see you proud, powerful beings with your boundless dedication. Marlon Johnson, Rasheed Dixon, Marquis Johnson, Brian Prince, Darryl Stingley, Gihon Negus, Alula Negus, Alem Negus, and Alijah Tupua. I see you. I see you creating and persisting. I see you moving toward a world that you are proud of. Chad Smith, Kahrell Wright, Jemini Powell, Georgia Munroe, Sha Mualimm-Ak, Shawn Bautista, and Desheay Jenkins. I see your efforts, accomplishments, and your smiles. D'Ondraii Jones, Julius Porter, Chantz Wright, Chace Brown, Tim Cortes, and Remy Combs. I see you. You are all in my heart. To those whose names I mentioned and missed: having you as my fellow practitioners inspires me to keep moving.

What if we were all BLACK?



# SIDE OF THE FENCE

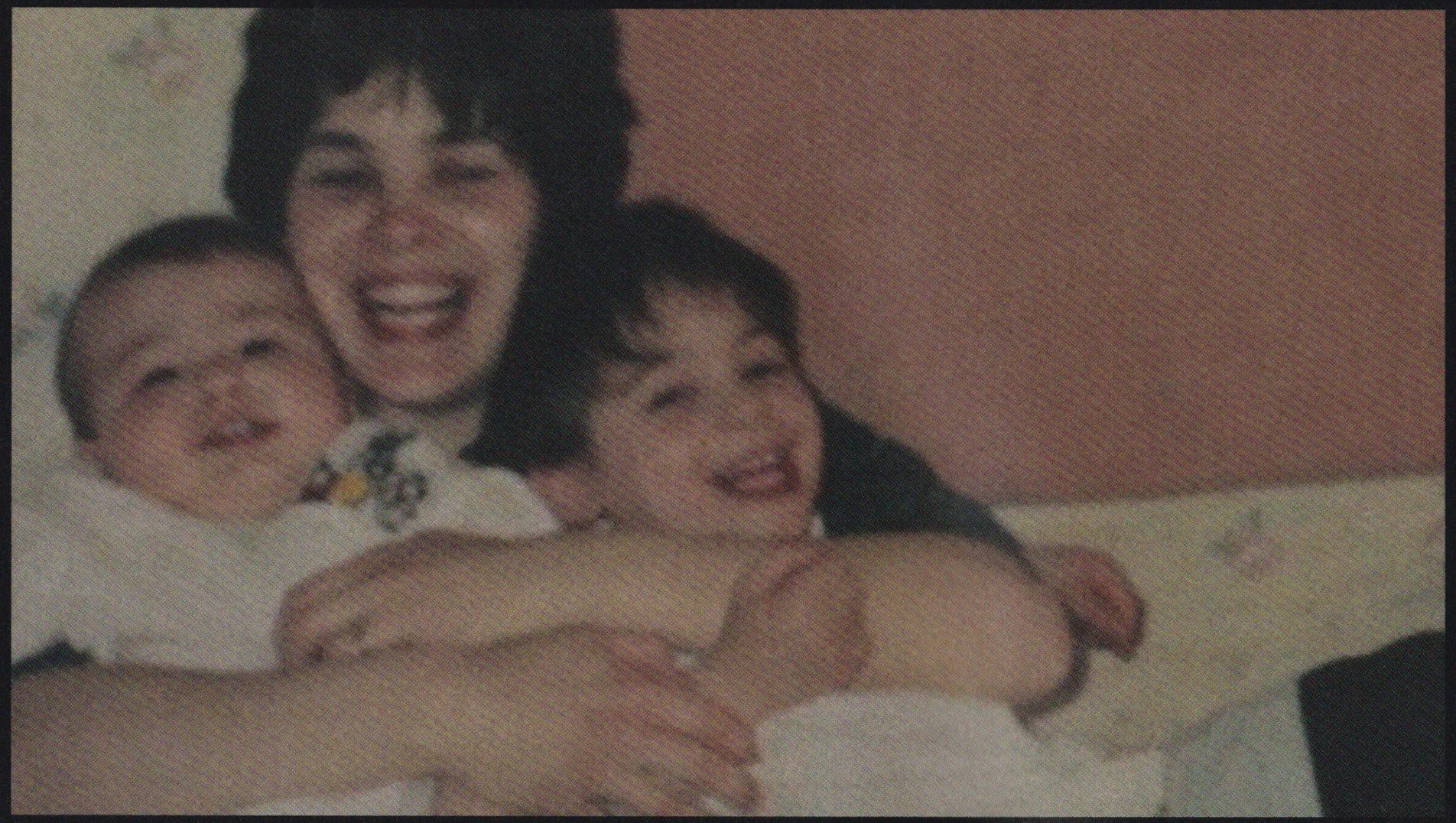
STORY

ANDREW UBENREDER

GROWING UP KNOWING EQUALITY AND FACED WITH THE REALITY OF BEING BLACK IN AMERICA.

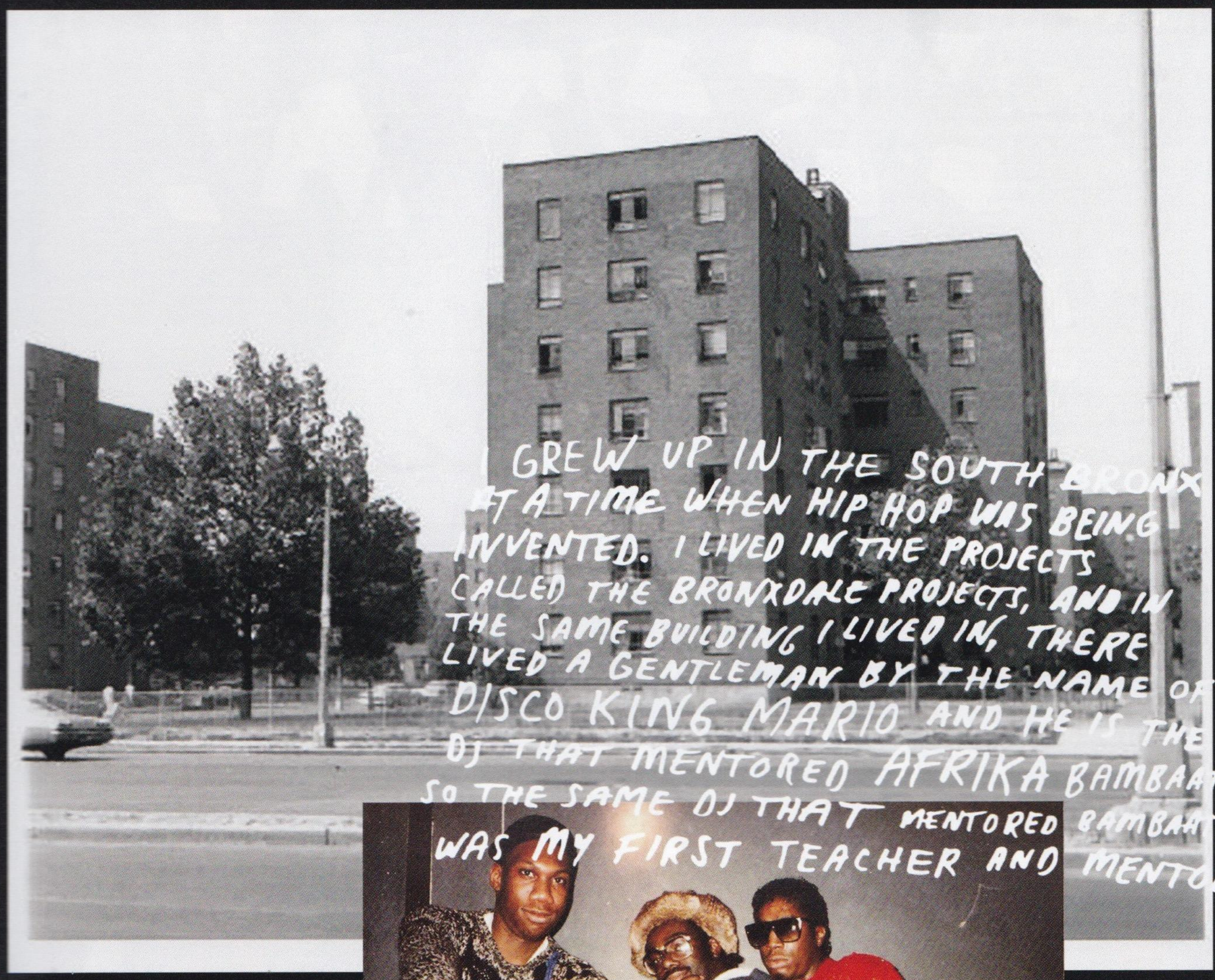
# VERONA, PENNSYLVANIA

- a town in the suburbs of Pittsburgh, which, in the early 2000s, consisted of roughly 3,000 people, 96% of which were white, and was the town where I grew up. Even while living in a town with minimal diversity, I was raised by loving parents who instilled the belief within me that all people are equal and deserve the same treatment. However, as I got older, I realized that not everyone in the town shared that same belief.



It was 2003 when I began attending the after-school program just a few blocks from my home at the Verona Presbyterian Church. It didn't take long to realize that this program was a safe haven for the local black youth-children who were constantly being harassed by the local authorities and townspeople. And it didn't take more than a single day within the church walls to realize there was a problem, as the police made it very clear upon entering, responding to various complaints by the local residents. While there were a few who caused trouble within our haven, the problem was one that mostly came from outside our walls.

Upon arriving at the church for the first time, I entered through the ground-level doors and into the basement. I was greeted by a man cloaked in African-garb with a long, dreaded beard, a hand-carved wooden staff, and wielded the largest smile across his face as he welcomed me into his sanctuary. His name was Paradise Gray, and not only was he was the director of the after-school program, he was a member of the Afrocentric activist hip hop group, X Clan, the Blackwatch movement, Zulu Nation, co-founder of the community organization 1HOOD, and a man who would go on to become my mentor, an important part of he parkour community, and one of the most influential people in my life.



I GREW UP IN THE SOUTH BRONX AT A TIME WHEN HIP HOP WAS BEING INVENTED. I LIVED IN THE PROJECTS CALLED THE BRONXDALE PROJECTS, AND IN THE SAME BUILDING I LIVED IN, THERE LIVED A GENTLEMAN BY THE NAME OF DISCO KING MARIO AND HE IS THE DJ THAT MENTORED AFRIKA BAMBAATAA. SO THE SAME DJ THAT MENTORED BAMBAATAA WAS MY FIRST TEACHER AND MENTOR.

AFTER A WHILE, I MOVED ON FROM THERE TO BROOKLYN WHEN I WAS 20 YEARS OLD AND I STARTED RUNNIN' THE CLUB IN MANHATTAN CALLED THE LATIN QUARTERS. AND THE LATIN QUARTERS IS THE INCUBATOR OF THE GOLDEN ERA OF HIP HOP.

FREEDOM OR DEATH, WE SHALL ALL BE MOVED.

LONG LIVE THE QUEEN!

# IT'S PROTECTED BY THE RED, THE BLACK, AND THE GREEN,

# WITH A KEY BISCUS!

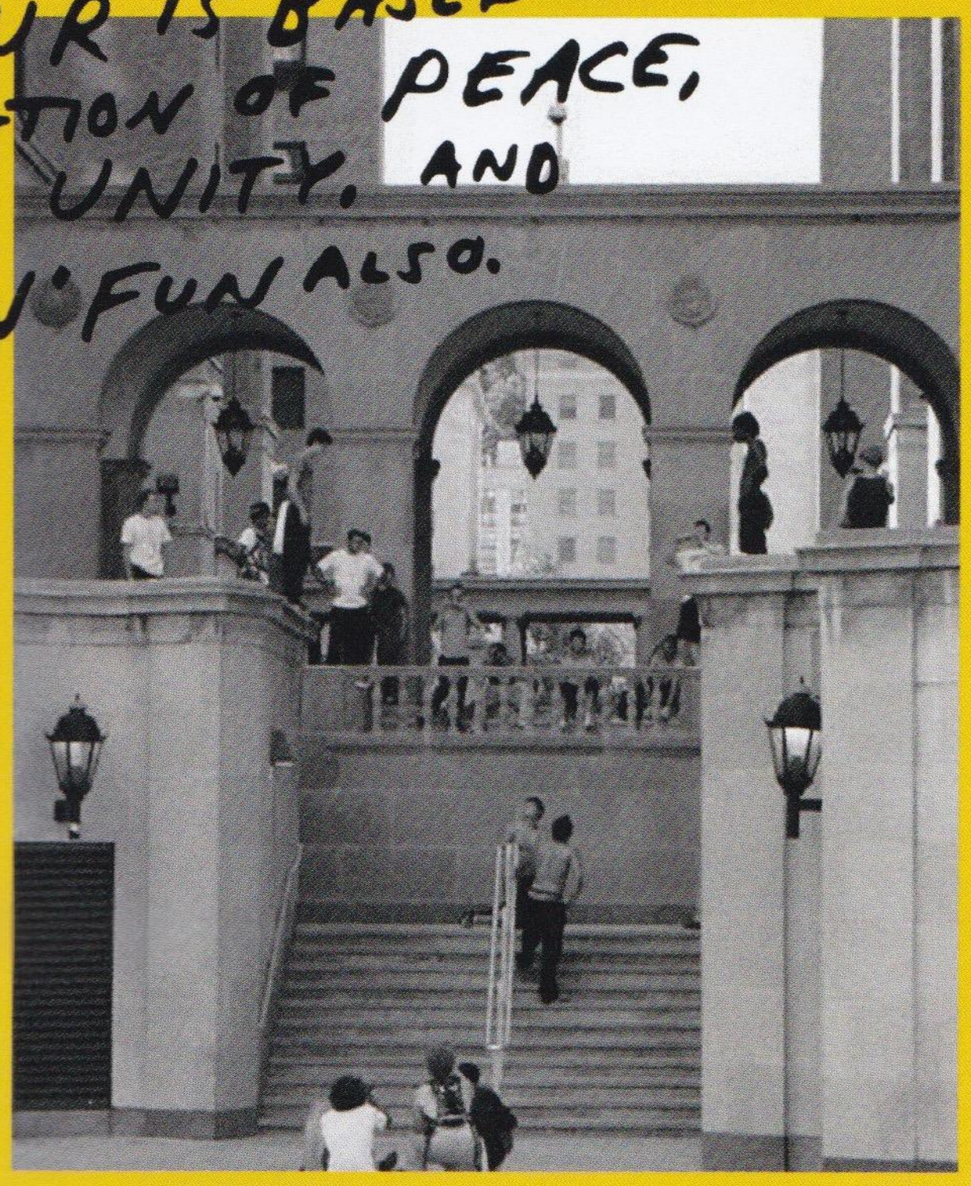
At the time, I had no knowledge about anything related to X Clan, the Blackwatch movement, Zulu Nation, or 1HOOD, but the more time I spent with Paradise and the others, the more I learned how much hatred existed for those who looked different than myself. It was one thing to grow up knowing in my heart that all people were equal, but something else to see that this truth wasn't the collective reality. I learned from Paradise about the struggles of people of color, and how through it all, he knew that all people were equal but that "there are brothers and sisters not treated equally, and those are the ones we need to fight for." And I saw it daily. Harassment toward the black youth of Verona was a constant and the visual signs of racism became blatantly clear in the day-to-day. I would hear whispers of fear around the town of "people from bad areas" moving in and making the area "unsafe" and "unlivable," only to learn that they were generally speaking about people of color. One day a cop threatened to taser a 12-year-old child as he was playing kick the can in front of the church because the officer said he was littering. Something similar happened on a daily basis, leaving me hurt, confused, and angry.

IT SEEMED LIKE IT WAS ILLEGAL TO BE YOUNG IN THAT COMMUNITY, AND ILLEGAL TO HAVE FUN. THE KIDS BASICALLY DIDN'T HAVE ANYWHERE TO GO OR NOTHIN' TO DO, AND WE HAD THIS BIG CHURCH RIGHT ACROSS THE STREET FROM A PLAYGROUND.

THEY HAD SOME INCREDIBLE KIDS IN THAT COMMUNITY — GREAT YOUNG PEOPLE — BUT THEY ALL HUNG OUT AT EACH OTHER'S HOUSES, YOU KNOW, CUZ THEY WASN'T WELCOME OUT IN THE STREETS. YOU KNOW, LIKE THE POLICE WAS HARASSING THEM RIDICULOUSLY IN THAT COMMUNITY.

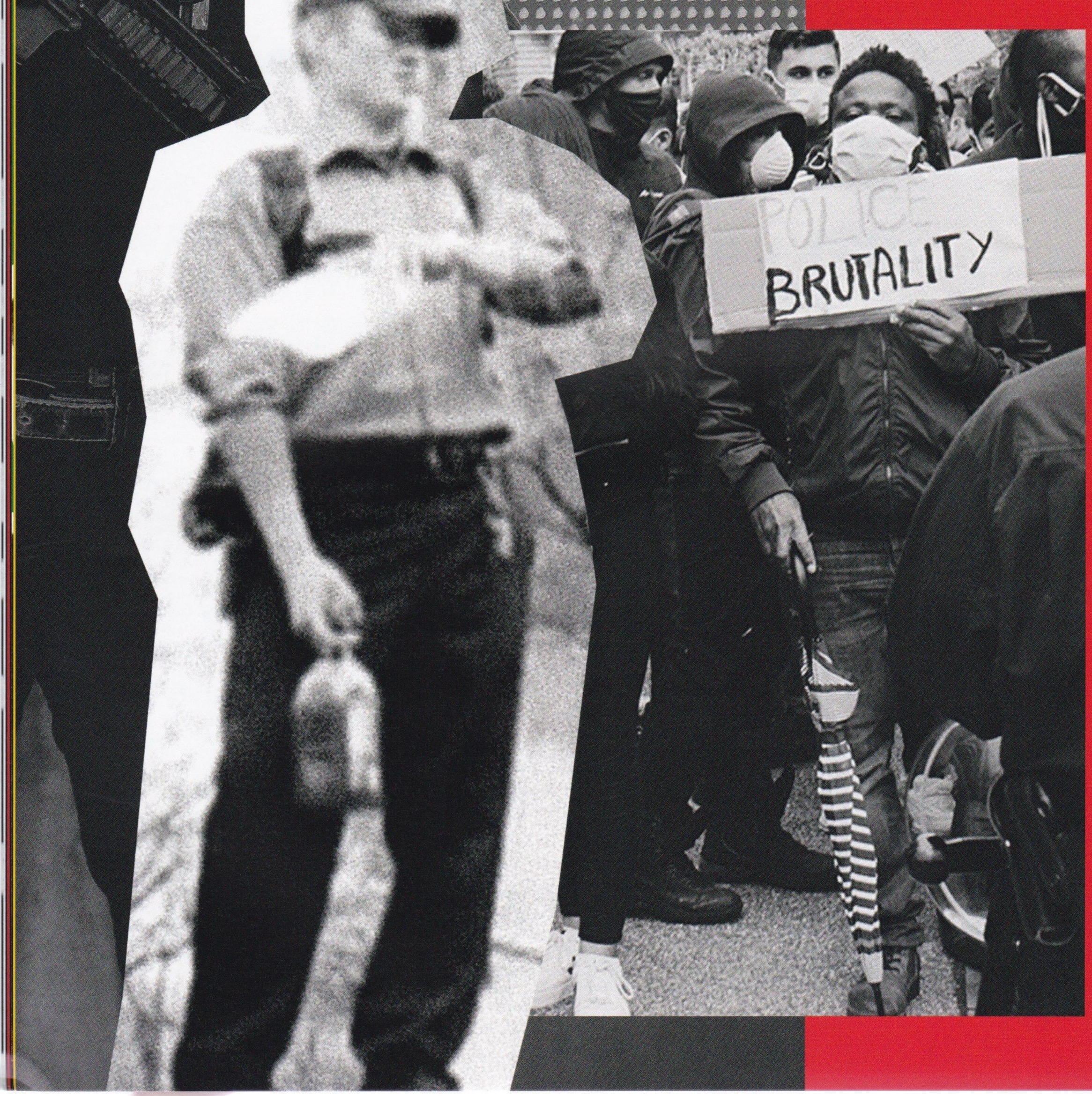
Paradise was one of the reasons I pursued parkour so seriously. More often than not, I was out in the streets, hanging out with the wrong cats, and getting involved in things I shouldn't have been at that age. I was addicted to alcohol, among other things, and was constantly searching for something that allowed me to escape the pain I felt from living in a broken home. Paradise understood the potential of parkour from the beginning, and one day, we sat down and he helped me realize the importance and power in what I had and could create for myself.

PEACE, LOVE, UNITY, HAVIN' FUN... THAT'S THE FOUNDATION OF HIP HOP. I BELIEVE THAT PARKOUR IS BASED ON THE FOUNDATION OF PEACE, UNITY, AND LOVE, HAVIN' FUN ALSO.



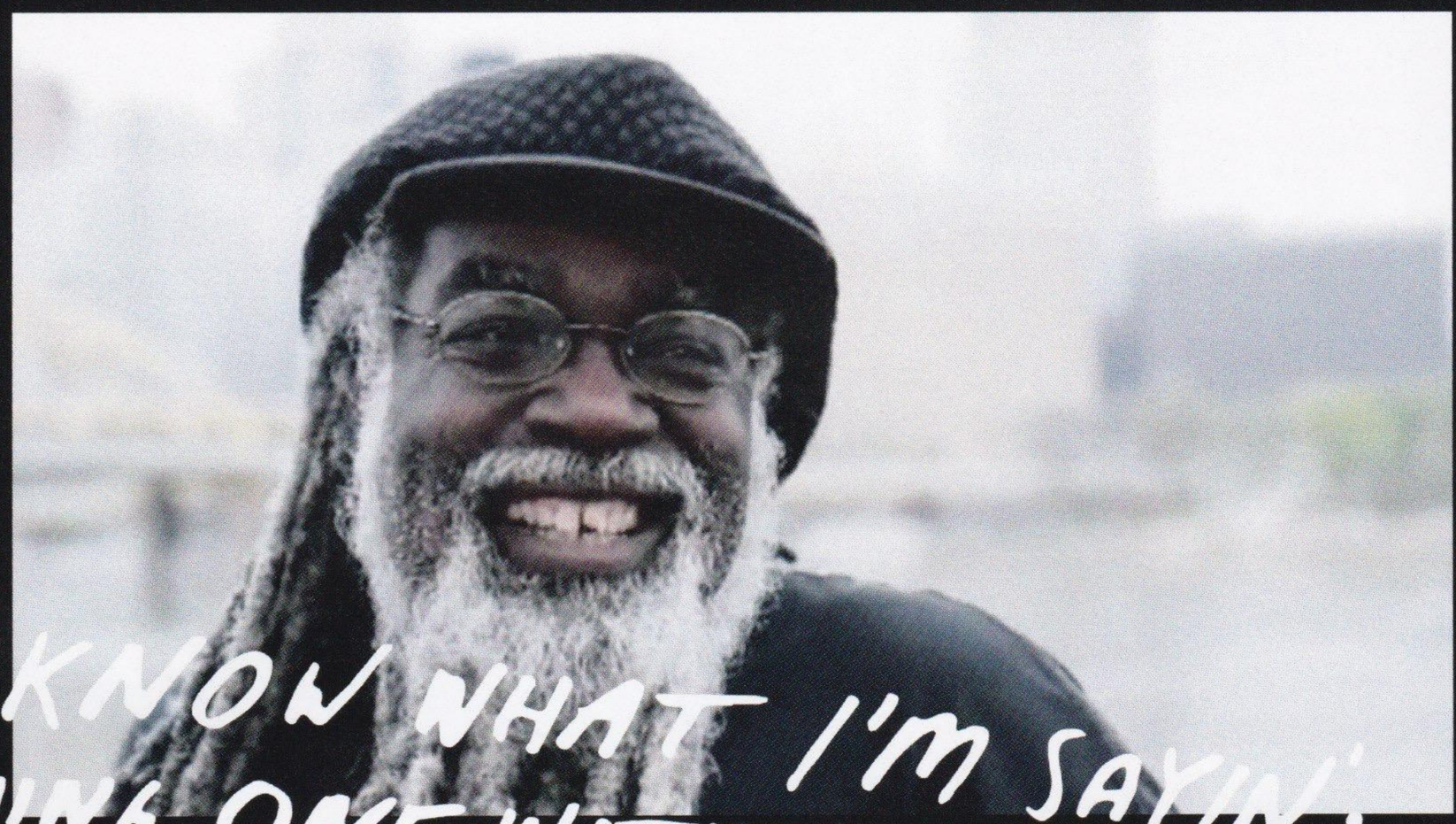
A few years later, I found myself running a parkour program at the church as a way to help give something to those who found themselves in similar situations. One day after class, we decided to stay and train a little longer than usual. As we were leaving, a police officer pulled up and asked a few of the kids from the program where they were from and told them that they couldn't be here. That was enough-I couldn't just stand by and allow the people around me to continuously be treated as if they weren't human. "Excuse me officer, what's the problem?" I said, explaining that I ran a program here and they were just leaving my class and headed home. The officer responded, "Well, you and these blacks-you and your friends can't be here." He confronted the group as if everyone didn't live in the area and told everyone to go back to where they came from. I was speechless and filled with rage. I couldn't understand how someone could treat anyone with this sort of disrespect. "Excuse me, officer, what did you say? These blacks?" He interrupted me, telling me that this was his town and we weren't welcome. "Your town? We all live here," I replied as he proclaimed that if he or any of the other Verona police saw me again, I'd be arrested. I began to fear for those around me, so I told the officer he'd need to be capable of catching me first. So a friend and I ran to draw him away from the others, and he turned his car around and chased us. Fortunately, his jurisdiction ended just a few streets up, as Verona quickly transitioned into Penn Hills municipality, and we smiled and waved as he was unable to do anything outside of his turf. After that day, the local authority treated me, aside from a few younger officers who I became well acquainted with, as a criminal and the opposition. I was kicked out of public spaces, chased, and threatened with violence and arrest-all, because I knew what was happening wasn't right and decided to take a stand.

Activism became a part of my daily life. I attended local town hall meetings, spoke at peace rallies, protested, worked with community organizations, used parkour as a method of creating an open dialogue with the authorities, confronted authorities when they stepped away from the ideology of " to protect and serve," and dedicated time to working with the struggling youth in my area. However, it was the excessive and racially discriminatory charges given to the "Jena 6" that made me realize that this was more than a local issue-people all around the world were still facing discrimination. People of color that commit similar crimes to whites are getting longer and harsher sentences, black youth are being tried as adults, and police were disproportionately targeting people of color through laws such as New York's "Stop-and-Frisk." There were only 27 days in 2019 where police did not kill someone and black people are 3 times more likely to be killed by the hands of police than white people and 1.3 times less likely to be armed. And out of all recorded police killings from 2013-2019, 99% of cases have not resulted in the murderers being convicted.



IN AMERICA - THIS USED TO BE THE LAND OF THE FREE THEY SAY, HOME OF THE BRAVE IT SEEMS MORE AND MORE LIKE IT'S ILLEGAL TO HAVE FUN.

YOU GIVE A GUY A MINIMUM WAGE AND A UNIFORM... HE ACTS LIKE HE OWNS THE DAMN BUILDIN' NOWADAYS.




Fast forward to 2020, and the people of the world are learning to stand together as equals in the face of a challenge, and collectively say, "this is a problem, how do we fix it?" And I think that if you live here and you share this space with others, it's your responsibility to help make the world a better place for everyone-maybe even better than you found it. So what can you do?

Parkour is a discipline in which we constantly embrace challenges, and seek solutions. Think about the current obstacle like any you have overcome-where did you begin and how did you get to the other side? While there are many facets to systemic racism to consider, and even more work needed to unearth the roots of hatred from the people of the world, we need to start somewhere. So start with where you stand. Look at the environment around you, understand what is happening, wipe your shoes, take a breath, and leap.

@ANDREWMUVS
@PARADISEGRAY

FIDELIA LAM FIDELIALAM.COM @FIDELIA_LAM

# PARKOUR'S POLITICAL POWER:

## ACKNOWLEDGING OUR HISTORY AND ACTIVATING OUR POTENTIAL FOR SOCIAL CHANGE

**ON MAY 25, 2020**, George Floyd, an African-American man, was killed when a white police officer, Derek Chauvin, knelt on his neck for almost 9 minutes. As movers, we are all highly aware of our bodies. Imagine: a fully grown man is kneeling on your neck as they cuff your hands behind your back, force your body to the concrete, and now, you can't breathe. What must that feel like?

George Floyd's death is not an isolated incident, but just a single instance of the larger history of police brutality, white supremacy, and racial injustice in America. These are not issues isolated to America, but ones experienced on a global scale; across America, Canada, in cities in Europe, Asia, the Middle East, Australia, and New Zealand, people are protesting and standing in solidarity for this injustice to not be ignored.

I'm asking that as a culture and as a community, we consider the political implications of our practice. That we question the biases in our communities and support and advocate for the oppressed and discriminated against people in our broader societies.

I'm asking that, as a community, we come together to speak up about the racism and police brutality that black people face. This is an issue that transcends cultural, brand, or aesthetic boundaries. Despite the statements of support from sports organizations, food companies, beauty influencers, and other brands, the parkour community has stayed relatively silent. Some have spoken up, and for that, thank you. For those who haven't, you might think - "This isn't my problem," "I'm not good with words," "This doesn't fit my brand or aesthetic," "I don't know what to say". This is not the time for that. It is not time to stay silent, posting clips of tricks and lines, and waiting for things to blow over. Parkour is not something for you to use for your advancement but is political at its origins.

Parkour developed in the banlieues of Paris in the 1980s, in the outskirts where the lower-class resides. David Belle and Sebastien Foucan developed the discipline by adapting teachings of Georges Hébert, who studied the movement of indigenous people and applied it within their urban environment, its own form of colonial appropriation. In addition, the spatial origins of parkour are deeply connected with material patterns of colonialism: the suburbs of Paris result from a form of 'zoning' that separates the privileged inner city (a different model than in the United States) from the less privileged suburbs, a separation that follows the patterns of former French colonies. We must recognize and reconcile the colonial nature of parkour's history. By developing these non-normative movements in the streets of Paris' suburbs, Belle and Foucan claimed their agency and resisted the marginalization and oppression of the lower class by the French elite, giving us language and expression to speak back against the status quo. Parkour's history cannot be disentangled from its political implications.

Parkour, its culture, and its community are relatively young. In its brief lifetime, parkour has established itself as "counterculture" and "anti-establishment", using the language and aesthetics of anarchy and street culture to generate its voice, seen in photos, video edits, and merchandise. The practice of parkour generates and associates itself with a political language and history; in face of injustice, those of us who practice parkour can connect with this history to feel capable, compelled, and empowered to use our unique language for political action.

As parkour practitioners (athletes, movers, traceurs, whatever term you want to use), we navigate the environment and use structures in subversive and unintended ways for our creative expression, jumping, vaulting, climbing, swinging, and flipping over, under, and through spaces that are not ours. Through our movement, we resist following the status-quo and ask, "What else is there? What more can there be? How can I find it?" Our movement is a critique, a refusal to accept things as they are, and fueled by a potential for something else, a different kind of reality.

If you think that "modern-day" parkour has nothing to do with politics, then I ask you to consider this: What bodies are allowed to move in these unconventional ways in public? We break into properties and climb rooftops in search of interesting spots and rushes of adrenaline. We often find ourselves up against security and police telling us to move off the property. How many of us have been confronted by security and been able to walk away unscathed? How many of us have been told, 'You can't do that here' and we walk away? Or cheekily stay for that one last attempt? How many videos are there online of "PARKOUR ESCAPE FROM POLICE"? In North America where parkour gym culture dominates, who occupies the gyms? Who can afford gym memberships and gym fees? Who can afford a car and the time to drive out to the warehouse areas where parkour gyms are located? Who can afford treatment for injuries? Parkour movement (and the content we make showcasing it) is a privilege. There are black people in America who have been and are being killed for far less.

Don't get me wrong - there are a million other aspects to parkour aside from its political nature and I don't mean to disregard that. Parkour pushes people to their physical and mental limits. It emphasizes process and progression, creativity, exploration, and individual expression. It is beautifully social and playful. But it's also a practice that in American society privileges a certain body - a body that can move freely and move well, a body that can afford resources to get treated when it gets hurt, a body that can exist without preconceived notions about what it is able or not able to do, where it is and is not allowed to exist. And now, bodies are being told that they do not deserve to exist, just because of the color of their skin.

I recognize that parkour is an international discipline, and our experiences, movements, and practices are rooted in geographical and cultural specificities. As such, some may be unaware of or confused by the protests in America or uncertain of whether they should say something. The situation is evolving rapidly, and we can all do more to educate ourselves, stay engaged, and be open to acknowledging our privileges and what injustices might be occurring in our own immediate spaces. My argument here is focused on North America and its culture and community, though it is not limited to North America; racism and white supremacy have no boundaries and manifest in many ways in our respective cultural contexts.

Parkour community, let us not stay silent. For those with a following, consider that many younger parkour practitioners look to you for guidance; use your platform to educate, share resources, and speak up for the affirmative politics of parkour and against structures of oppression. You might be uncomfortable saying anything, that it's not your place or you don't know enough to comment. We can use our platforms to acknowledge that we don't know, that we're uncertain, but we're growing and engaged in this fight. We can do this first by amplifying black voices and black experiences in our community. We can use our posts to acknowledge the political nature of our practice and that our movement is a privilege not necessarily afforded to certain bodies. We can use our posts to start conversations and stand in solidarity with those facing injustices. As exemplified by the deaths of George Floyd and many others, it is a privilege to be able to move.

To be clear, this is not to say that no one cares or that everyone needs to be hyper-visible in their activism and support. Again, for those who have spoken up, thank you. There are likely many who are having difficult conversations with themselves and with the people around them, those who are privately distraught, frustrated, and angry. But I hope that as a collective, we can recognize these issues and have an open conversation about injustices in and outside our community. I hope that we can recognize the political nature and potential of our practice and use it to advocate for change, for a better reality for everyone.

I believe that parkour, at its core, is an inclusive, hopeful practice. It's about pushing ourselves to move outside of our comfort zones, expanding our physical and mental limits, and imagining new possibilities, new freedoms, and new expressions. By practicing parkour, we continually engage in a history of political stakes and beliefs, whether you've thought about it explicitly or not. Now is the time to learn, to grow, to speak up, and advocate for others. I believe that we as a community can use our transgressive movements for social change.

Some basic things you can do: Educate yourself and ask questions. Listen to people expressing their frustration, anger, sadness. Share resources and donate, if you are able. Amplify black voices, both in and outside the parkour community. Examine your circumstances and confront your own privileges and injustices in your immediate spaces. Consider how you can support and include black people in parkour.

This community is so incredibly creative and caring. The above is just the start of what we can do - I know we can use our unique power and form of expression to do more. We often talk about how parkour is about pushing mental barriers and limits. Please don't let that stay contained within movement alone. Together we can grow as a culture and community and leverage our power as movers, creatives, athletes, and artists to support black people and act against injustice.

MÜVMAG PRO TEAM PROFILE

# DANIEL DYE

# müvs

INTERVIEW
ANDREW OBENREDER

PHOTOGRAPHY
CHAZZ CASTELLUZZO

THANKS, CRAIG! YOU MOTHERFUCKER. IS CRAIG A ROBOT? CRAIG IS INDEED A FUCKING ROBOT.
OH, MY GOD. THIS WHOLE TIME I THOUGHT CRAIG WAS A FUCKING PERSON.

**Who the fuck are you? Tell me, who is Daniel Dye?**

Obviously, I'm Daniel Dye. I was born and raised in Detroit, Michigan. Right now I live a little north of Detroit. I've been doing parkour for six and a half years now and I teach parkour. I make music. I've recently taken on joining a lot of political conversations that have been going on right now.

**How was it growing up in Detroit? It's an interesting city.**

For me it was weird because the area I grew up in was pretty messed up. A lot of abandoned houses and a lot of gang violence. It wasn't odd for you to hear gunshots in the middle of the night. Just going off. On the same time, I was pretty sheltered as a kid. I grew up in a super religious household. My parents did a lot of work to make sure I stayed on the right path. So it exposed me to a lot of the stuff that you see in those marginalized communities and I had an intense upbringing that was super straight edge.

**Being in a city like Detroit, and especially from a marginalized area, what brought you into parkour?**

I had a close friend that I grew up with, his names Chase Ray. From the time I was twelve to the time I was 14, he lived in North Carolina. So he grew up in Detroit with me, moved to North Carolina and he came back. When he came back, he was talking about parkour, this crazy sport where people are jumping and flipping and traveling the world and doing all of this awesome stuff. He was like, "You know, I really want to start and I need someone to start with", and I told him he was an idiot. I was like, "There is no way. Dude, your gonna die. First off. Your gonna get hurt. Second, your gonna get arrested or something." I was just throwing all these reasons at him for why we shouldn't be doing it, why we shouldn't start. He was like, "Dude, its fun. You should try it, you should just start." I was like "No way." So he came over to my house, we watched team Farang and a People are Awesome videos, and right after those videos ended, we just started jumping over my futon in the basement. Then he started coming over every week and we were learning how to vault over my futon. Then it turned into us going to gyms and finding spots to train outside. Eventually, Phoenix Freerun Academy opened in Michigan and that became our new home for training. But yeah, I was the biggest nonbeliever ever.

**There's nothing wrong with that. Everybody starts somewhere-we all have a story. I enjoyed the futon bit for sure.**

When I was younger, I was the kid that was always running climbing. I had two brothers, and we were always doing that stuff. We were the kids at the playground that all the parents hated because we were jumping off the top of the slide, encouraging the kids to play intense tag with us, and they were tripping over these bars and getting hurt. The parents hated it. I had seen stuff in movies. Like I really loved watching Jackie Chan and Assassins Creed and stuff like that, but I didn't really have a name for it. You know? It was just kinda like this thing I did for fun and over time as I got older and got into video games; I fell off. So there was a five-year period where I was not doing any activity at all. I was just bummin' it, playing Call of Duty and all that stuff.

**I feel that. I've been obsessing over Zelda: Breath of the Wild for a while now.**

It's funny because in my apartment I had to choose whether I would buy a system, and I was like, you know, I would love to, but I know that if this in my home I will get nothing done. I'll be up until 4am.

**I still don't own a system. Emulators are a beautiful thing. Computers are a beautiful thing. It's a deep hole though, man.**

Yeah, when I was eleven I had a Gameboy emulator on my Android and I was playing Pokemon Safire. I remember that I played that; I beat it and I restarted it like three times cause it was the only one that I could get because I didn't have enough storage.

But that was awesome. I remember my cousin showing me the emulator and I was like, "This is insane!" Yeah, I just thought that stuff was so cool. It's been crazy because I've been growing up as technology has been advancing. You know, for many people they look at it as a hindsight kind of thing. But, for me, that was like my life. My life was growing up with technology being thrown at me, almost every day it seems like. You know?

**I completely understand how that is. I grew up with parents who were into photography. So we always had cameras. My dad also worked for an A/V sales company, so the first commercial computers that ever existed were in my dad's house. I remember growing up and playing Lemmings on a floppy disk. It's so ridiculous. Just watching that technological boom happen was super interesting.**

Yeah! My dad-he worked for AT&T when they were SBC Global. So he was there for that transition as they lumped internet and cable together. That literally happened in my living room. It was crazy.

**That's wild. So, you mentioned, recently you've been delving into political activism-what has that looked like?**

A couple weeks ago I saw the case with Ahmad Arbory and I was faced with this crazy reality. Something I always knew was there but never addressed or embraced, and that was that being black in America wasn't very safe. We get messed up-by law enforcement, by people who hate us, by systems that don't work for us. The Trayvon Martin case happened in 2012, I was a kid. I was in middle school when that happened. So I spent that past ten years looking at people that looked like me die on the internet and part of me became so desensitized to it. I just erased it from my head. But, seeing everything that happened, I was faced with a choice. I can look away and keep my head down or I can start talking. So I started talking. I started doing a ton of research into the history of slavery and policy. I found some crazy stuff. Just with like the criminalization of black people starting as soon as slavery ended. Prisons were the perfect replacement for slavery. Slavery ended, and they were like, "All right! You're all criminals now. You can just come on and work in the chain gang." I started doing a lot of research on that stuff, I also began dedicating days on my Instagram to post on a lot of these issues and provide knowledge to the people that have questions. I'll have many people who slide up on my story, which is where I post everything, and a lot of them have questions and some of them even have challenges they want to give to me. I've really stepped into this position where I educate a lot of people, which has been cool. I'm keeping this on the down low, but I've been going to a lot of protests too. So if anyone reads this, just know that I am walking around with a sign peacefully. I'm not breaking anything. I'm just walking around. Just in case, you know.

**Absolutely, man. You have people who understand protests, and then there is a lot of misinformation and confusion about what productive protesting looks like. People imagine this ideal scenario where a bunch of protesters are standing orderly in a park with their signs not disrupting anything, and that's not the case. You're literally objecting to something, and while I believe in peaceful protesting, most of the time a good protest has laws being broken or causes a disruption to call for attention. I was fortunate to see and be involved with political and rights activism at a young age, so I completely understand. So for somebody who is newer to protesting, what has that been like for you?**

I chose a great time to start protesting, didn't I? Everyone's going nuts out in the streets. Like you said, there is a lot of confusion around what protests should look like or be like. I think we as a people; we hate to look at ugly things; we hate to look at violence; we hate to look at change. So, I've gotten some backlash from people in life that are like, "What are are you doing? Why are you out there?" It normally turns into a lengthy conversation about dismantling systemic racism in our country. It's been a powerful experience. In one of the particular protests I was in, we were walking through this suburban town. The police had blocked off this certain section of the street for us to walk through and they thought our path was done, so they let cars back onto the road, but we still had to walk all the way back.

OH, MY GOD. THIS WHOLE TIME I THOUGHT CRAIG WAS A FUCKING PERSON.

So we're walking back, filing through this three lane road against the traffic and I just remember shouting and holding my fist up as I have this sign that reads "Am I next?" And as I'm walking down this road, I'm looking in all the cars. You have some people that are ignoring us, some people are on their phones, but there's also this vast amount of people who are honking their horns in support and sticking their fists out of the window. It was crazy to see how many people were finally starting to see. Again, these racial undertones have been here since we created our country. That was a crazy experience. If I wasn't so dehydrated from walking in the heat for five miles, I would have been crying, but I couldn't, I didn't have any tears. Yeah, it was awesome.

**That is beautifully powerful. I'm glad that people are starting to sort of see through those lines, because it doesn't take much to pay attention. Like yes, you may not fully understand. Yes, there will be people who won't get it because it's not a part of their lives. But empathy exists, and it's easy. So have you seen that racism flow into parkour?**

I think the parkour community has this idea that it's like this utopian world unto itself; and to some degree I do believe that. I definitely have felt more acceptance from the parkour community than sometimes from my family, but I'll make this a little personal here. In my experience, my abilities as an athlete have been discounted because I am black. It's like, "Oh, you jump so far, you flip so high! It must be because your black." Yeah, it's not the 600 hours I've spent training this move. All the strength that I have now is strength that I acquired through working my butt off. I think there are a lot of black athletes who don't get as much visibility because people don't relate to them, and I'd say that a perfect example of this is Genji. He literally pushed the freerunning game forward. He was a pioneer in the shit that he was throwing down and people were taking his moves-and it's fine. As a community, we feed off of each other. But he was like, "Yeah, I pushed the game forward with what I did. I'm seeing my tricks being used by people all over the world." He said that and people were like, "Oh my god, you're so arrogant," and I'm like, "He's not lying." And there are other people using his tricks with way more followers and views and stuff like that. And he speaks up about it and people bash him. In a way some people were ex-communicating him. I don't think anyone in the parkour community has been blatantly racist. I've never experienced that, maybe some people have. But because we think we're this utopia, we're not looking at ourselves to see what we're doing that could have a negative impact on people in our community. A great example is how we interact with women and LGBT+ practitioners. We're like, "Oh we're great, we accept them!" But accepting someone, and making the effort to know that someone accepts you, or that you accept them, it's very different. It's not just about accepting them in your head, but also in your actions. How you speak to them the same the way that you promote them. All of that has to show your acceptance, and we're just not there yet.

**I agree-we're very inclusive and very welcoming overall, but the language doesn't always represent that. I remember being at a jam in Mexico which, as far as I know, has the largest women's community on the planet. I mean, Mexico City easily has the largest overall community on the planet. The city alone has well over 2,000 people that train here-it's outrageous. But I remember being at this jam and there were probably around 20 women; and you would hear men telling other men that they jumped like a girl or to stop being such a girl. Seriously? There's a bunch of beastly women movers here, how can you even consider using their sex as an insult? I don't think it's everywhere, and yes, there are places where it's infinitely more prevalent, but it's there. And I've seen racism within parkour. I remember there was a group-I don't remember their names to be honest, or else I'd potentially called them out, but I remember there were some people around the Pennsylvania area who came out one day, and they left. Two kids left because there were a few people of color training at this session, and their presence made them uncomfortable. They apologized to me before leaving, and I told them that they're always welcome back, but I wouldn't change things to make them comfortable. It exists. Are they the typical practitioner? No, but I know they exist somewhere in the woodwork.**

I also think so. There's been a lot of these cartoons that talk about silence being violence. You know? I don't believe in guilt tripping people but I think it's worth recognizing as a community, if we are we are silent when we see things like that we are complicit. We have to make sure we are actively speaking out against things like this.

**So what do you think people can do within parkour? For those who, maybe they want to speak up, but they don't know how, or they don't know what to say-what do you think people could do to better assist the efforts in working towards equality?**

I think that first what it will take is for us as a community to acknowledge it. And then, the next step after acknowledging it is being able to distinguish it when it is happening. That means as a group we need to become more educated on exactly how systemic racism works and what it looks like. Then the last thing that I would say is to ensure that we are giving to voice to athletes of color. Or to any marginalized group within our communities. Making sure they have a platform where they can not only speak, but we can hear them. I know American Parkour and USPK have just put up a post recently kind of starting that conversation for everyone. I think we will have to figure this out together as a group, but I think having the conversation is the most important part.

**So outside of the problems you've had within your training, what does your training look like?**

For the past two months, I was working on a video that was only solo training. I would go to a spot I liked and I would train there for a little and I would visualize lines I wanted to do. When I was there, I wouldn't do anything crazy. I would warm up, play hacky sack, climb, jump and all that fun stuff. You know, nothing crazy, but I would go home with a picture of the spot in my head and I would lie up at night thinking about lines to do. Then I would pick a day, go there, and I would spend the entire time drilling that one line. It was a unique way of training for me because normally I would just show up and do whatever, but this time I was targeting very specific things. It was a crazy experience, especially because of the amount of gratification that I would get after completing something. I'd be meditating on it for a few days prior, so there would be a tremendous shot of endorphins from it. And for two months, that was what training was like for me. I would visualize something, sit on it, meditate, go out, do it and repeat.

AM
I
NEXT
!

I WOULD GO HO
OF THE SPOT IN

I WOULD LIE UP AT
ABOUT LINES

DE WITH A PICTURE
T MY HEAD AND

NIGHT THINKING
S TO DO.

**I'm really into it. I've been a huge proponent of visualization and it's constant tool used within my training. I think visualization and imagination; although they stem from the same source; are the most important tools that humans have. And the science behind it is fascinating. The thing I find interesting is that we talk about doing things in the physical and that they only count there, but in reality, our brains perceive everything we experience as real. It doesn't matter where it occurs. Reality itself manifests before us because we have a tool to experience it. Everything happens inside. When the brain has seen, felt, and heard it-it already exists. The largest things that I've done in terms of movement physically happened because I did them inside first. I remember working this 13-foot arm jump a story up and it scared the piss out of me for years. Dylan Baker had done it first, and the process was literally: "All right." Grip test-jump. Fuckin' hell, man. It took him no more than three minutes to commit to it. I remember for years, just being physically afraid of the jump after that. I would get, look at this jump, and have this is painfully electrifying sensation that shot from my toes to my fingers every time. I knew that I had to do it, and I knew I had the tools, just didn't know how to use them. I stood up there one day and I had this feeling. I walked away, and I took a shit. While I was on the toilet, I saw it happen-first-person and third-person. But I didn't just see it, I felt it. So, when I did it minutes later, it literally felt like the second time. There wasn't like this crazy amount of like, "Fuck yeah, I finally did it!" It was like I already did it 5 minutes ago in a bathroom stall.**

When I was gym training, I was working on rail strides at height. I was doing like 8 foot rail strides, 8 feet off the ground. And I remember, I was at this point where I could I could not have warmed it up more. I could not have warmed up that stride more. I'd literally done like 50 repetitions. Like there was nothing more I could do besides commit. I just had this fear in me, you know? And I remember stepping back, away from where my take off position was. I stepped back, and I put my back against the wall, closed my eyes and all I did was picture myself doing the strides. Like you said; first-person, third-person; and I felt my feet hit the rails. I felt the wind blowing past me while I was in the air. You know, I felt all of it. Then when I open my eyes again, I didn't even have to think about committing any more because I already knew what would happen because I created it in my mind, which was nuts! That happened, and I was like, oh my God, I need to do this forever. I recently did dub side outside for the first time and the same deal. I had all of this fear inside of me so I took a deep breath, closed my eyes, pictured it, then when I committed to it, it was like I knew everything that was supposed to happen and I everything that I felt was familiar. There was nothing new, you know? It's crazy. Crazy!

**So prior to using meditative and visualization techniques within parkour, did you have any experience with it?**

No. It's crazy because recently I've become a lot more involved with meditative practices and just the significance of presence and really being in whatever moment you are in. Part of that is because of a program I did back in 2018, called the Landmark Forum, and a lot of it deals with the framework of what it means to be human. In that program, I really understood what presence in myself means. It sent crazy waves through my experience, my training, and I began using it in every other aspect of my life. But specifically focusing on training, my whole world exploded, and I was able to harness my focus in a way that I never knew was possible.

**This is one thing I see a lot in people within parkour struggle with-they don't know where to begin with visualization. Like I said, one of the biggest components of my teaching is working through a mindful practice and applying that practice to movement, but it's not intuitive for everyone. So as somebody who hasn't had prior experience, even though it seems like you have a powerful understanding of visualization, what could you say that that may help somebody who wants to work through visualizing movement or a challenge but doesn't know where to start?**

One cool practice that I picked up recently that has helped me with my visualization was that I would sit in a room quietly and I would breathe. I would focus on breathing, and just picture myself in that moment. Like, you know, you look and then you close your eyes and you make that same picture. And that's it at the base level. Once you can create that picture, once I could create that picture for myself, and for the other skills that I was doing. I literally had parkour in my dreams because I was getting so used to visualizing the actions that I could take. Yeah, honestly, I just felt the click. I didn't really have this crazy methodology for it, but I I felt the click, you know? Once I felt that click, I could pull from it every time. Just like when you learn how to stick a jump properly. Once you feel it, you can't unfeel it-it's always there.

**I agree-it's just little steps. It is the same way that you understand anything about yourself, and most of these realizations don't happen in giant waves. For some people, maybe they're not able to just close their eyes and see their whole figure. Maybe you start with a fingernail and you work from there. Imagination is something that, for me, has always been wildly present. So when I was first learning to teach a mindful practice, it was difficult for me to understand why my brain seemed to operate in this fashion and didn't just exist for others.**

Now that you mention it, I remember even when I was a kid, I could create such vivid pictures in my mind. I could create scenarios, like I could be in a conversation with someone and I would have a different conversation about the conversation we were having. But it was happening in real time within the conversation that I was having in real life. I used to draw and make music, and the entire time, I was in my head. I could sometimes pull from what was in my head and put it out in real life. Of course, I wasn't able to harness it when I was like six, but over time it became more developed.

**You mentioned music and art. What are you playing with right now?**

I'm recording an EP right now. I have a tape recorder sitting on my nightstand with four songs recorded on it. I took a break for the past week, but I've been writing songs while in quarantine. I grew up in church, and I have four siblings, so my dad had us all in a little singing group and we would go to different churches around Michigan. After a while, I got kind of tired of it and let it go. Then, like at the beginning of this year, I felt a call to come back to music. So yeah, I've been making music. It'll be out soon. I took a little break because of all the craziness going on in the world, but I'll finish within the next couple months.

**I've absolutely loved what I've heard from you so far, so I'm excited to hear it all come together. I've been working on a folk project for a few years now, which I've been meaning to hit you up about. Not for this LP, since I'm almost finished, but the idea for the second album was there before I started writing the first. And I would love to get you on one of these songs.**

Oh, yeah! I'm down. Sounds real fun.

**But yeah, I figured you had a background in choir singing.**

It's funny because back when I was like 10 or 11, there was this popular gospel singer in Detroit named Kierra Sheard, and she made a youth version of her professional choir and I was in there. I was in that choir. I had a lot of practice singing harmonies and blending with other people. So yeah, I mean, I grew up in a black church, so a lot of my voice comes from that influence.

**You can definitely hear it, but you can also hear how far you've taking it from that point. Have you, growing up in a musical space and having worked with music prior to parkour-do you feel like music has inspired or shaped how you move?**

100%. You know, a lot of the times music has been a catalyst for my training. Whenever I hear a song that I like, there's immediately parkour attached to it. I get these pictures and fireworks in my head, and a lot of times, it's me moving to the music. Lo-Fi influenced a lot of the lines I put together for the video. Like 90s type hip hop, and when you watch the video, it kind of looks like I'm dancing to something. It's weird because I have this dance in my head between parkour and music always. They've almost become collapsed on top of one another. Just like how you use music to tell stories about life, I could do that from the music that I heard, and then I started doing parkour and it just meshed together into this one enormous world. A lot of people say I move like a dancer which I didn't even realize, but it makes sense.

**Actually, I hadn't picked up on it, interestingly enough. I've spent a lot of time in dance, so I will have to go back and watch. I always wondered where your movement influence came from. So besides music, what inspires you to move? People? Ideas? What really drives you?**

The whole reason I started training was so I could travel the world and like hang out with pros. The classic fanboy stuff. I definitely take a lot of influence from Darryl Stingley's power and technique. He has a very strong balance of the two, almost to where a lot of his stuff looks like minimal effort-which is cool for me to see. I also take a lot of influence from athletes like Didi, Joshua Malone, and even Genji. Seeing how he moves-he and Joshua both have a unique style. I mean, Didi too, but like Joshua doesn't even name his tricks. He just like throws his body into some abstract shape and looks so good when he does it. I've had a few opportunities to train with him, and every time, I'm always almost entranced by the way that he moves. There's just such a like unique accent on how he does his tricks. I guess in a lot of ways, I find ways for to emulate that in my own tricks.

**What do you think the emulation process for you looks like? How have you taken these little nuggets of inspiration from these people and applied them to yourself?**

With the lines I was creating, I started to just take the tricks that I already knew and I would think to myself, what can I do to make this a little different? What can I do with this move? I would just add these tiny accents on everything that I did and then my style developed from that. I would just find things that felt good to do. Which before, when I first started training, it was very rigid, and I was focused on having perfect technique. Eventually, I loosened up on that and just played with the tricks I was doing. That's where a lot of my freerunning style developed from. In the case of Darryl Stingley, I love how he mixes his power and with his technique. So, for me, I guess applying that to myself was one thing that I challenged myself to do whenever I train or do a jump. I try to see how quiet I can make it. So, you know whenever I'm accelerating, I make sure that it's as silent as possible. Same when I land, same when I commit to anything that's like super high-level or high commitment. I'm like I need to do this with as little noise as possible and it has made my movements far smoother. I don't feel like I'm wasting energy anymore either. Which is pretty cool. Yeah. Then with Didi, he just has some crazy tricks that I love to watch and watching him connect some of his moves-my brain is a little twisted up every time I watch him. So for me, I guess that just looks like putting connections in places where I normally wouldn't and really using everything. I try to utilize everything that I touch.

**Where do you think parkour and freerunning will take you in the future? How do you see it fitting in your life?**

When I started doing parkour, my goal was to travel and compete and I've done those things. I've gotten to a point now, where I just know that I want to contribute to parkour. I want to be a household name, you know? I guess that looks like me still competing but getting podium, training super hard, putting out banger videos, and also being a part of those important conversations within our community. Honestly, I don't know how that will show up or where that will take me. I guess this is where I could use some more visualization skills, right? Parkour has given me so much. It's made me such a complex human in a lot of ways and I just want to make sure that I can keep adding to that complexity.

# SOL

PHOTOGRAPHY – **VINCENT "ZENZEL" GIANNESINI** ZENZELPHOTOGRAPHY.COM
FEATURED – **SIMON NOGUEIRA** @SIMONNOGUEIRA
**JOHAN TONNOIR** @JOHANTONNOIR
**FRENCH FREERUN FAMILY** @FRENCHFREERUNFAMILY

A SERIES OF PHOTOGRAPHS THAT CAPTURE THE FRENCH FREERUN FAMILY ABOVE THE PARISAN ROOFTOPS OVER THE COURSE OF SEVEN YEARS.

THE BIG GAME BRUSSELS

# BLACK & CENTER

## THE BOUNCE BACK

BY BRIAN PRINCE

THIS WAS THE LAST FOOL'S JAM — WE'RE IN MISSOULA, WE'RE IN MONTANA, WE'RE TRAINING, AND I WAS GOING FOR THIS JUMP ON THIS PARKING GARAGE SPOT. I HAD BEEN GOING AT IT FOR AWHILE, BUT IT WAS THE 3RD DAY, AND I WAS LIKE SHIT — SO I WAS GOING FOR IT BUT NOT FEELING GREAT — AND I REMEMBER I FINALLY KIND OF GOT IT. YOU KNOW, IT'S ONE OF THOSE LANDINGS THAT YOU DON'T LOVE, BUT YOU GOT IT. SO AS I COME OFF OF IT, EVERYONE WAS JUST LOOKING AT ME LIKE I WAS A FUCKING GHOST. AND I WAS LIKE WHAT THE FUCK? WHAT DID I DO?! IT WASN'T THAT BAD. EVERYBODY WAS LIKE, "OH MY GOD! ARE YOU OKAY?" AND I WAS LIKE, "WHAT THE FUCK JUST HAPPENED?" AND I WAS WITH VINNY FIACCO, BECAUSE HE'S ONE OF THE HOMIES, AND HE TOLD ME THAT WHEN I WENT FOR THE JUMP, SOME RANDOM KIDS ON THE PARKING GARAGE ACROSS THE STREET STRAIGHT UP CALLED ME A NIGGER WHEN I WAS JUMPING, AND I DIDN'T EVEN HEAR IT. I DIDN'T EVEN HEAR IT.

SO WHEN EVERYONE TOLD ME THAT WAS WHAT HAPPENED I WAS LIKE, "OK. WHATEVER." I LITERALLY DIDN'T CARE, BECAUSE ALL I CARED ABOUT WAS THIS... DUDE, I JUST WANTED TO GET THIS JUMP! I WANTED TO GET THIS JUMP SO BAD. I WANTED TO GET IT ON FILM, AND I WANTED TO POST IT ON INSTAGRAM. AND NOW EVERYONE AT THE JAM IS SHOCKED AND LOOKING AT ME. IT'S THIS WEIRD DUALITY WHERE EVERYONE IS TRYING TO CARE, BUT NOW I HAVE LIKE 30 PAIRS OF EYES ON ME, AND NOW I'M UNCOMFORTABLE. LIKE IT WASN'T THE SLUR, IT WAS WATCHING EVERYONE LOOKING AT ME. AND I'M LIKE, "GUYS... IT'S NOT THAT BAD." AND THEY'RE ALL LIKE, "THAT'S TERRIBLE. I CAN'T IMAGINE." AND I'M LIKE, "NO, THIS HAPPENS ALL THE TIME. I'M NOT TRYING TO MAKE PEOPLE FEEL BAD, BUT LIKE, DUDE, DON'T WORRY ABOUT IT." IT'S LIKE IF A RANDOM PERSON WALKING DOWN THE STREET SHINNED THEMSELF, THEY WOULD BE LIKE THIS IS THE WORST THING EVER. BUT FOR A PARKOUR PERSON, IT JUST HAPPENS. IT'S NOT THAT I DON'T CARE, I'M JUST NUMB TO IT. IT JUST HAPPENS. I'M FROM GEORGIA FOR GOD'S SAKE.

SO IT WAS JUST THIS WEIRD MOOD FOR THE NEXT TWO HOURS WHERE I WAS APPRECIATIVE THAT ALL MY FRIENDS CARED, BUT I WAS UPSET THAT THEY JUST DIDN'T GET IT, AND I WAS ALSO UPSET THAT I COULDN'T GET THE FUCKING JUMP. IT WAS A WEIRD EVENT. THE STRANGEST THING ABOUT THAT MOMENT IS THAT IT MADE ME FEEL BLACK, AND I DON'T MEAN THAT IN ANY DESCRIPTIVE WAY — IT JUST MADE ME FEEL DIFFERENT. BECAUSE SUDDENLY, EVERYONE IS LIKE, "ARE YOU OKAY? THIS THING HAPPENED TO YOU." AND I JUST WANNA BE HERE. I JUST WANNA BE A PERSON THAT'S HERE. AND NOW, I'M THE BLACK GUY THAT'S HERE.

FOLLOW:
@TALLTRAININGS
@ANDREWMUVS

ILLUSTRATION BY
ANDREW OBENREDER

# SEEING SHADOWS

STORY **HOWARD PALMER**

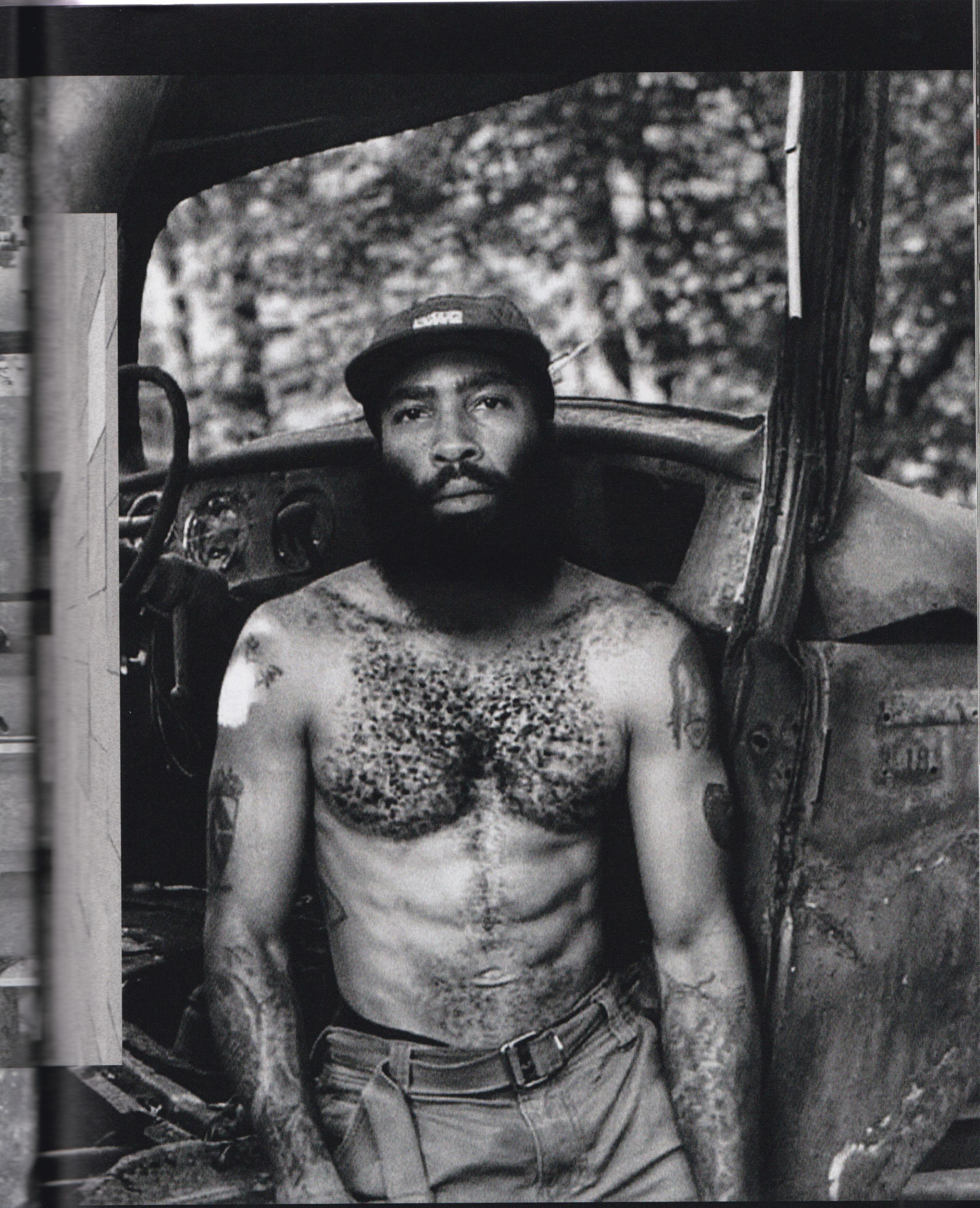
I started parkour in 2007, and for me, parkour was about self-expression and finding ways to overcome obstacles and put that reality into your life. It didn't matter the color, it didn't matter where you were from- it just mattered how you can express yourself. I already had a movement background before parkour and was fortunate to meet people along the way who had a similar experience, and even others where parkour was their first time moving. Nonetheless, they were able to take that discipline of overcoming obstacles and transition it into life.

For me, that was a way to stay connected to somebody, again, no matter their race or creed. The unfortunate thing that I saw being a black man in the parkour community is that there was a lot of preference towards you being white, or a man because there are also some good women that don't get any light. Now, as a black man, I would love to see an openness for us to learn from each other. What I mean by that is learning that a person's story and learning how, regardless of their color or sex, it allows them to be better and how you can benefit from that. I have found that it is one of the things that, in that physical space of learning from each other, we take that home and internalize some aspects of it that we resonate with.

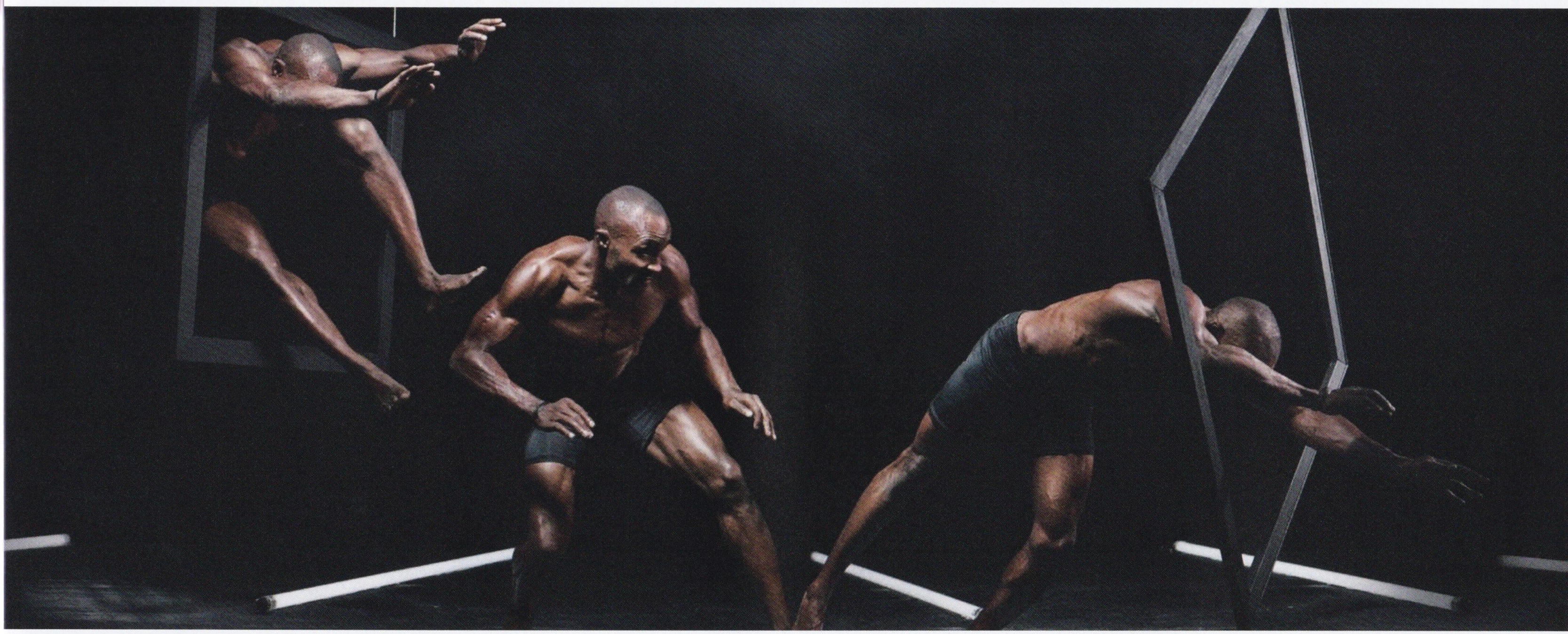
Imagine if we can share the conversation openly, regardless of color, sex, or level of ability, but really open up our selves - finding some sense of comfortable vulnerability. Because, you don't have to open yourself so much that if someone makes fun of it that you get hurt. But comfortable vulnerability in the sense that you are confident enough to know that you can do better there and someone can call on you. That's the space that I'm talking about that I would love to see more.

There are some really good black guys in the parkour community now, that to this day, get no love. And there are some really good people in the community, people of color, who also get no love. It's not right that someone can put out a video and get all this love and someone does the same thing, and, because they're not white, they don't get that much love. It's not right.

I want to be a solid representation of someone who continues to love the idea of the movement and continues to want to share it, no matter where the person is coming from-as long as we are coming from the idea of comfortable vulnerability, self-expression, love; and the idea to expand with each other. This movement is like the fountain of youth. Since 2007 to this day, I am still loving it. I don't look to end more than I look to progress in a way that's beneficial to me. I don't want to follow a trend more than I want to continue being a part of something. I do want to be recognized, I do want to be loved, I do want to be a part of it, but not to the detriment of my sanity or my vulnerability. And I want to continue having fun. There's a lot of people-people of color that I'd love to see get more support in the community. I don't know what it's going to take but let's make it happen.



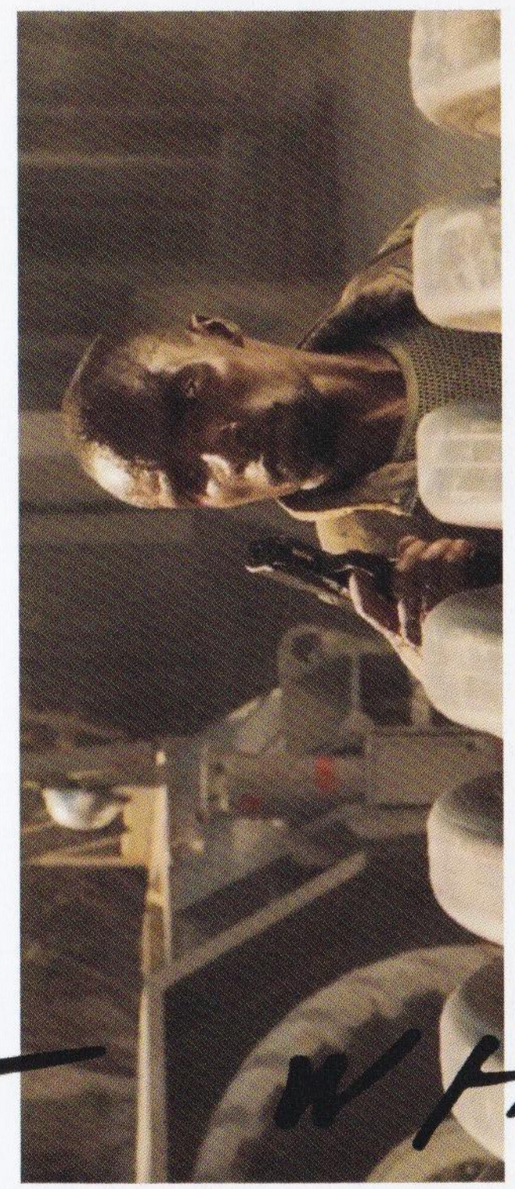
# HIDDEN HERO

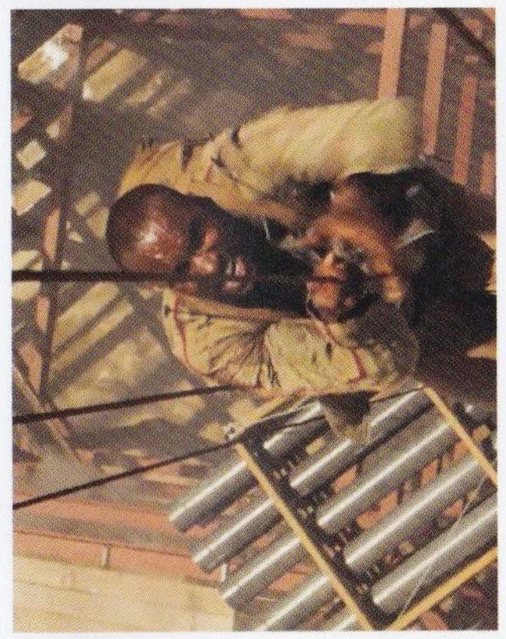


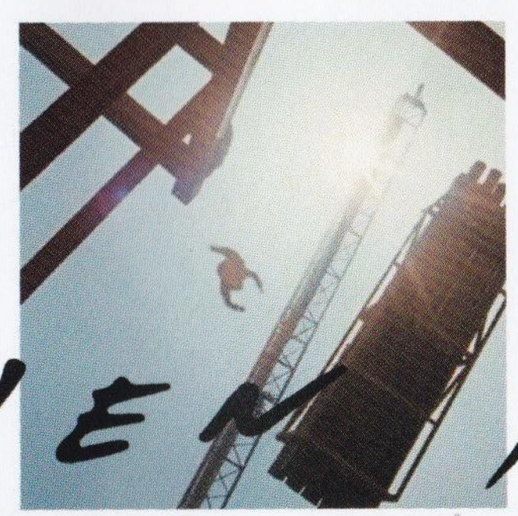
**SEBASTIEN FOUCAN EXPLAINS HIS EXPERIENCE WORKING ON CASINO ROYALE, HIS VIEWS ON HIS ROLE IN THE FILM, AND THE IMPORTANCE OF HEROES.**

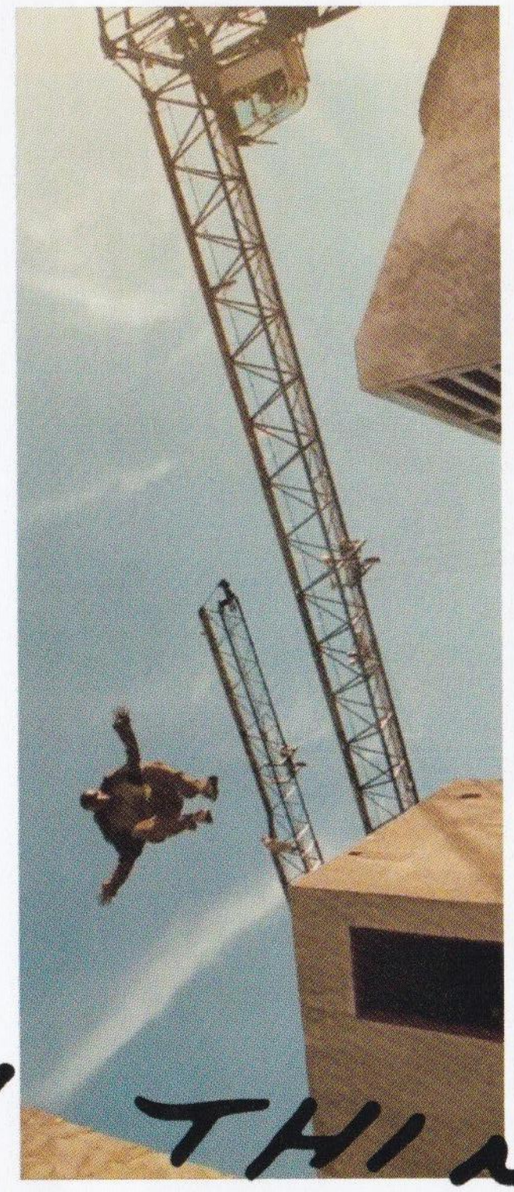
STORY — **SEBASTIEN FOUCAN**

The experience of working on James Bond Casino Royale was incredible. There was a high level of trust, considering I've never done an acting class. I was used to working with a camera, but not from an acting point of view, and I have never worked with a stunt team. So having the role I had in a movie as iconic as James Bond was very rewarding for me. I was coming from nowhere, had never touched the movie industry, and had never planned to be in the movie industry, so it was amazing. However, there are two sides to this story. It's like in life; there's always yin and yang. There is a side where you are happy, and I was, and still am, grateful for what I've done. But when I think about my role in the film and how it portrays black people, it gives me a bitter taste.









"BUT WHEN I THINK ABOUT MY ROLE IN THE FILM AND HOW IT PORTRAYS BLACK PEOPLE, IT GIVES ME A BITTER TASTE."

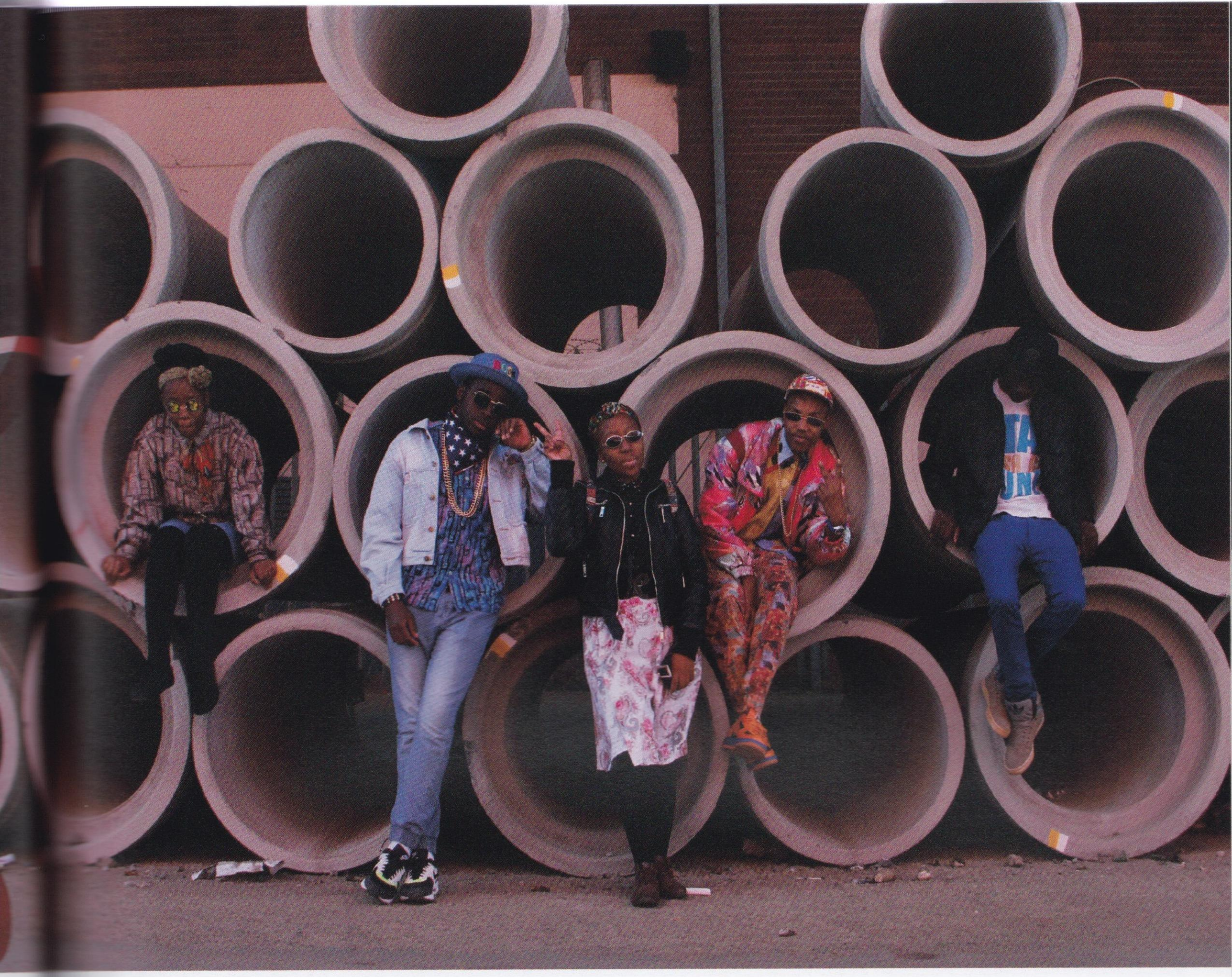
I moved from France to the UK because I tried hard to get my voice out, but I felt like it was impossible to do anything in France. I never positioned myself as a victim. I've worked hard to get where I have so many people can recognize my talent. I had an association in France, tried to create a company in France, and went to the French National Minister of Sports to explain my project, but nothing came of it. I never was told the reason—maybe nobody was interested. So I just moved forward.

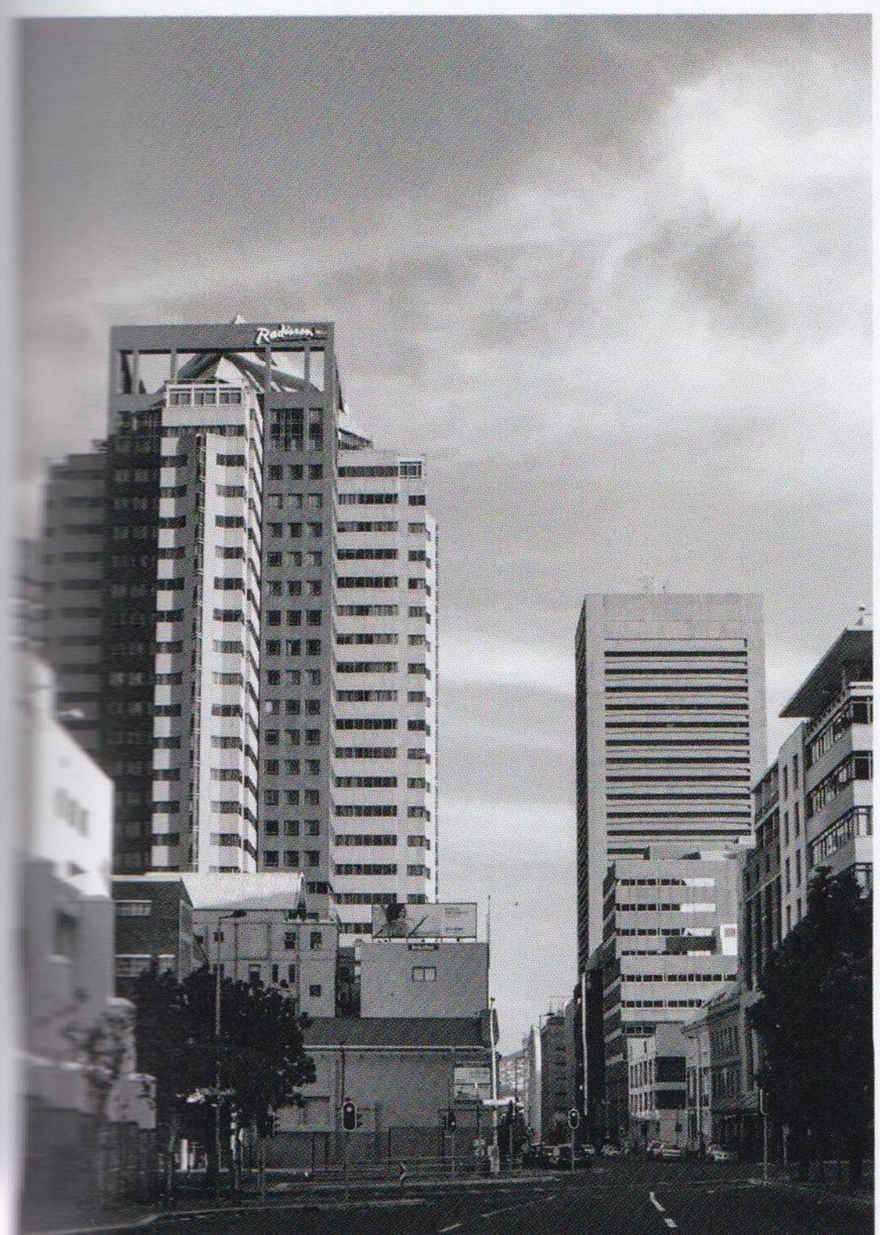
In the UK, I took part in the Jump London documentary, Nike sponsored me, and I worked on their advertisement Angry Chicken, for which we received a Golden Lion award. All this stuff showed me I had the potential I knew I had. I've got something which I hadn't been recognized for in my country. And it continued. I was in The Borne Identity, worked with Madonna, and then Casino Royal. I had all these opportunities in the entertainment world that I never knew I would.

When you've got opportunities, it gives you the illusion of this being your path and what you want to do. That's where the struggle starts. I made the best showreel I could have ever made because, if you're going to be an actor or something like that, they say that you need to have a showreel. And Casino Royale showed the world that I can work at the highest level. I am very good at listening to instructions considering I've had no lessons. What I did performance-wise is recognized as the best thing ever done for a James Bond movie. But nobody contacted me, and I had no other opportunities after that. I don't know the reason, I can only speculate, but the fact is, nothing came.

I'm very conscious of the situation that black people are facing around the world and what has happened. Most of the terrible things that occurred were done by lunatic racists in positions of power. And unfortunately, I believe there will always be racism in the world, but the problem is that the law should protect us—and it doesn't. We, especially black people, have been treated like animals. There is a document in France called the Code Noir, which King Louis XIV created in 1685. It defines the conditions of slavery and says that black people are equal to a piece of furniture. Because we are the era of information, you can see how in America, a racist organization prevents people from achieving equality and living normally. It brutally persecutes black people within all the systems of society. I'm sure you've got the same in the UK. There are people in a position of power who have a preconceived idea of who we are. It's crucial, as people who do parkour, that we see the power of the mind, confidence, and positive reinforcement. It's like physical conditioning; you can positively condition yourself, and you can be negatively conditioned.

If your mother and father always tell you you're the greatest in the world, you'll know you're the best. So we can use a similar mantra to lift us. That logic works in reverse when black people are depicted as violent gangsters who run from the police, do drugs, and listen to rap music where they devalue women. There is positive rap music, but it's only played sometimes, and normally, the clichés are shown instead. When they show Africa, you see the house made of mud and the poor, starving kids, but that's not all that Africa is. Since I was a kid, I knew that there were famine and poverty in Africa, but where is this coming from? It doesn't improve because Africa has been used as a syringe by all the powerful countries. They take all the resources and do nothing to bring equality and help fair trade. I won't go into it because it's incredibly complicated, but now we can see the big picture.






# CODE NOIR,

OU

## RECUEIL D'EDITS,

DÉCLARATIONS ET ARRETS

CONCERNANT

Les Eſclaves Négres de l'Amérique,

AVEC

*Un Recueil de Réglemens, concernant la police des Iſles Françoiſes de l'Amérique & les Engagés.*

We need heroes. I grew up with Marvel comic books and watched Japanese anime. I love Spiderman and Dragon Ball Z, and while the characters are not black, we need something to attach ourselves to-to be strong, and to lift ourselves. I absolutely admire Bruce Lee, but before Bruce Lee arrived, what was the measure of Asian people in the movie industry in America? It was always the cliché until he did what he always wanted to do. He found a way to show his artistry, and the rest is history. But because of his actions, he uplifted and provided opportunities for other Asians. Jet Li did one thing with Lethal Weapon, and after this, they portrayed him as a hero. He started as a villain but didn't end up as a villain, and that's important. And things for us are changing. We've also seen heroes who look like us in Creed and the Black Panther.

Look at the history of black people. What did we do to the world to deserve such a system? People need to understand that as a black person, I'm not asking for any privilege, and I don't want special treatment. I just want to be treated equally. If I've got something to offer, I've got something. If I've got nothing to offer, I've got nothing, and I need to work harder. The problem is knowing that I've got something, and I've also done something to prove it, and still nothing.

I know that the world of parkour is much more open and diverse, and I come from Evry, where it's a culturally well-mixed. My best friend, David, is white. We grew up together, and sometimes I think it's strange that this subject never appeared in our lives. But David is white, I'm black, and we are inspired by Bruce Lee, who is Asian. Do you see it? To me, that's how the world's supposed to be, but that's not always the reality.

I used to work as a firefighter. After a while, I moved from this firehouse, and my chief moved to another place in Paris. My former chief wanted to have a recruit for his new place, and because I did excellent work, he contacted me to work with him again. I remember he said to me, "I choose you, but you need to know that the guy who's in charge of the tower says that he doesn't want any Arabs or any blacks." And it hurt. He didn't even know me—I have done nothing, yet he already barred me from this opportunity. But my chief said, "I don't care; I want to work with him." So I worked with Mr. Odi, and he left me with something I will never forget.

**FOUCAN.COM** **@SEBASTIENFOUCAN**

# THE MURAL STAYS

STORY STEVE DIGIROLAMO

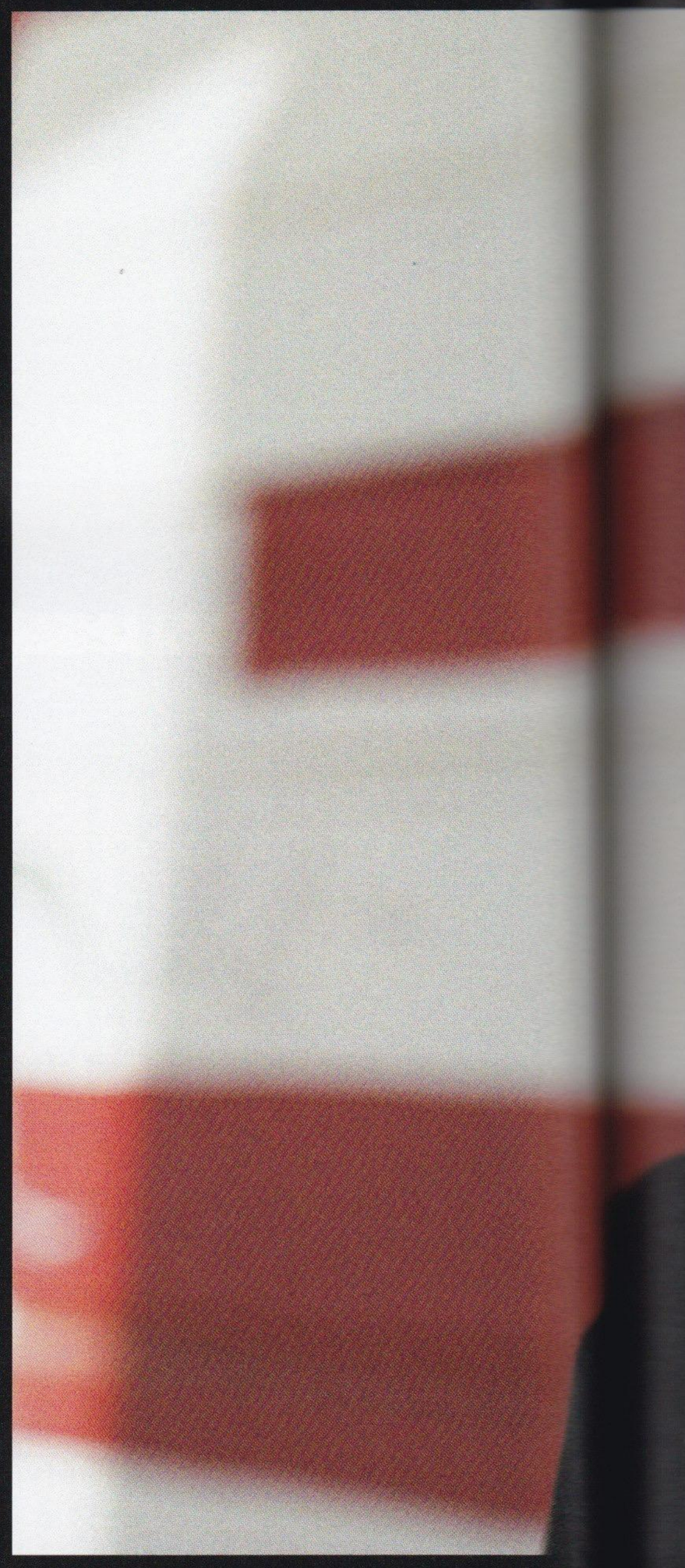
The black lives matter mural is not going to be removed and lights were donated to light it up at night. Why destroy when you can create, and creation helps brings change.

Some people are angry, saying it's illegal, its graffiti, and should be removed. Going as far as to say the mayor should be voted out for letting the mural stay. The people who have views like that are the reason this mural needs to and deserves to stay.

Others are upset and concerned because this mural was created by white artists, with good intentions, but the mural represents white privilege as they were not punished. I really hope that this isn't the case, but it's definitely thought-provoking and shows that the fight for equality must continue.

When we arrived at the mural, some of the artists were there creating, and they invited us to contribute to the project as well. We decided to contribute with paint, and some of our art, which is movement. We wanted to highlight the Black Lives Matter cause without diminishing any of the people who were involved in this fight so we decided to do all of our movement in front of the words and not the faces of those affected.

If you are from Pittsburgh or visiting the city, I highly suggest seeing the mural. It's not only a great message but also great artwork with incredible detail and talent. Each of the columns features portraits of the victims of racism and police brutality. Hopefully one day cities will allow artists to decorate plain gray walls, turning them into art pieces with messages to bring awareness for all kinds of causes!



PHOTOGRAPHY **SAMMY BINKIN**

# THE CHASE IS ON

## A LOOK INSIDE WHY WORLD CHASE TAG IS QUICKLY BECOMING PARKOUR'S FAVORITE COMPETITIVE PLATFORM.

STORY – **ANDREW OBENREDER**
PHOTOGRAPHY – **WORLD CHASE TAG**

You're breathing heavily–your head jerks as the brush rustles behind you. You're running as fast as you can–the trees darting through your vision as you try to leave as many obstacles between you and your assailant. Suddenly a hand touches your shoulder. The only thought racing through your mind: I must survive.

# TAG BACK

For years, sport parkour has attempted to capture the essence of the original discipline within a competitive format. While we have made progress through formats such as the partnered speed runs at Hop the Block and NAPC's challenge competition, we haven't quite reached our destination. However, the closest attempt at catching parkour's spirit in competition occurred during some family play in an English backyard.

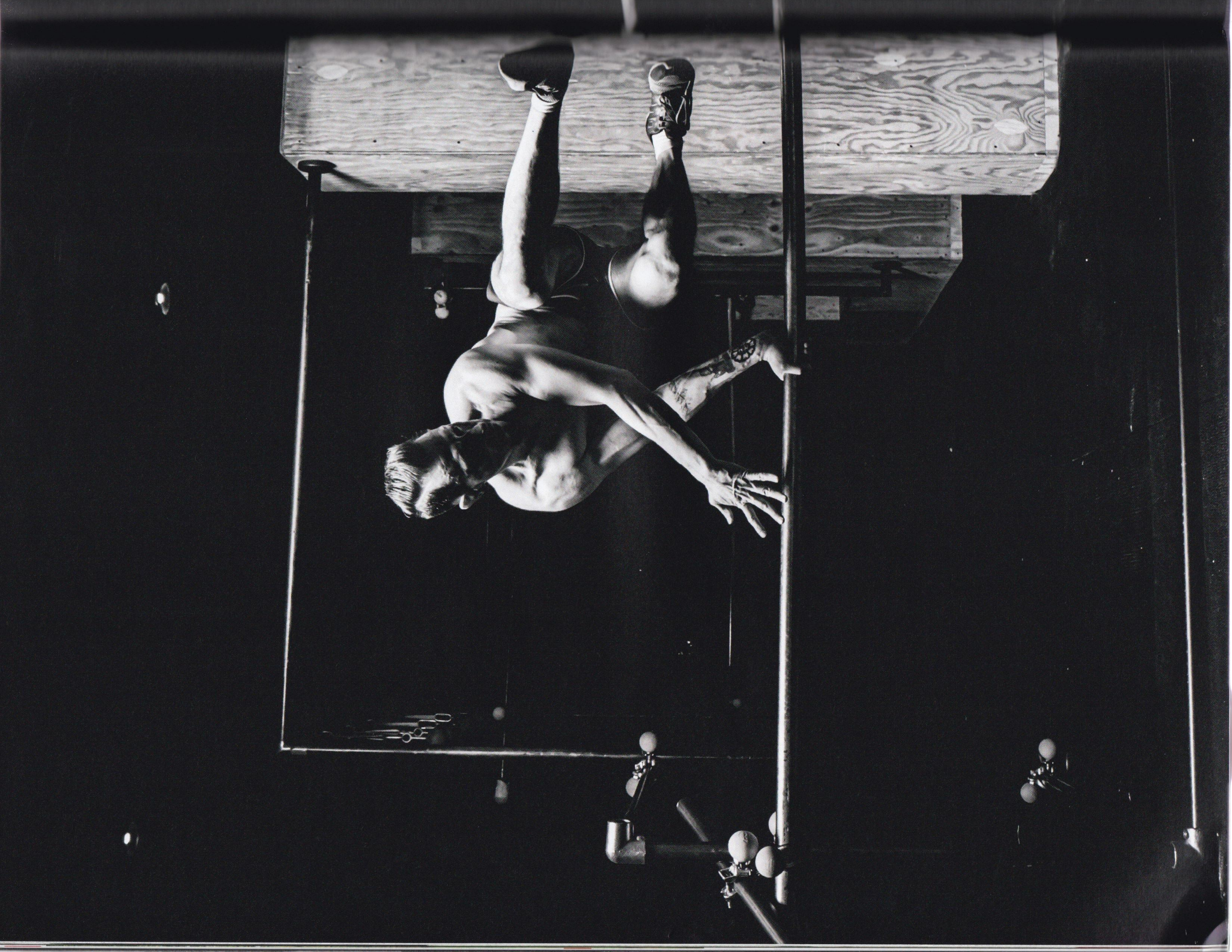
In 2011, brothers Christian and Damien Devaux created World Chase Tag, after playing with Christian's son, Orlando of TEAM PHAT, outside of their family home. While WCT was not designed as a parkour competition, they not only captured the hearts of parkour practitioners but have successfully integrated an essential element of parkour that our grassroots attempts seemingly could not catch: escape and reach. "It's simple," says Damien, "Can I spend 20 seconds in this arena without getting caught?" And their mission is simple: "We want to see the best athletes chase," Damien explains. While their competitive mindset differs from ours, as the majority parkour practitioners see no "bests" and use competitive events to challenge themselves, World Chase Tag has drawn the attention and participation of traditionally non-competitive practitioners such as the co-founder of parkour, Sebastien Foucan.

"I've always taught the game of tag since the beginning," Seb explains, "The core of what I teach is playfulness," and that is precisely what Seb and the other participants bring into the arena. "It was parkour people versus parkour people," TaVon McVey of the US team (The Boys) says, "We vibe a little differently competitively." That playfulness and community spirit is what keeps the parkour community involved-and Seb makes it very clear, "As soon as the vibe changes, I'll be gone." TaVon also thinks the parkour communities' unparalleled sportsmanship plays a significant factor in the acceptance of a general audience. "People love the fact that after each bout, the competitors go next to each other to slap a high-five or give each other a hug," TaVon says, "It's all love, and people love that." And that camaraderie seen between participants isn't something typically seen in mainstream sports. "In football, basketball, and all the major league sports-you don't see that," TaVon adds, "You don't see the fact that they're friends." And while parkour community spirit plays a huge role in the commercial success of World Chase Tag, there is one factor that draws everyone in: the human condition.

Fight-or-flight is a response built into our original design. We even dream of it-recurring nightmares of being chased and attacked. While psychology explains that these dreams are usually an unconsciousness metaphor for an issue or person being avoided, the visual nature of the dream exists because of our evolutionary response to a dangerous situation. And while parkour is the perfect weapon for the chase, as Seb explains, "Parkour is the efficient art of escaping from danger," everyone can relate to it. And it's not just humans-the game of tag is played throughout the animal kingdom. While ancestry plays a factor, and this rule has its exceptions, the preferred role is consistent throughout. Think back to your last game of tag-which position did you enjoy the most? More often than not, it was the thrill in being chased, because the ability to flee was crucial to the survival of our species. That primitive element draws people to WCT. "We evolved to do it. The reason we're still here is our ability to run away and not get caught. If you were evading thousands of years ago, you were running for your life," Damien proclaims, "Being chased invokes a deep emotional response, and I believe that watching it makes people anxious. It's a deep emotional response in the human condition, and that's why all kids play tag."

World Chase Tag wasn't designed as a parkour competition, but our functions stem from the same human instincts of escape and reach. Ultimately, they get to see the "world's best athletes chase," and parkour practitioners get a place to test what we've learned while we continue playing. Seb said it best, "When World Case Tag arrived, my only thought was: Oh, finally!"

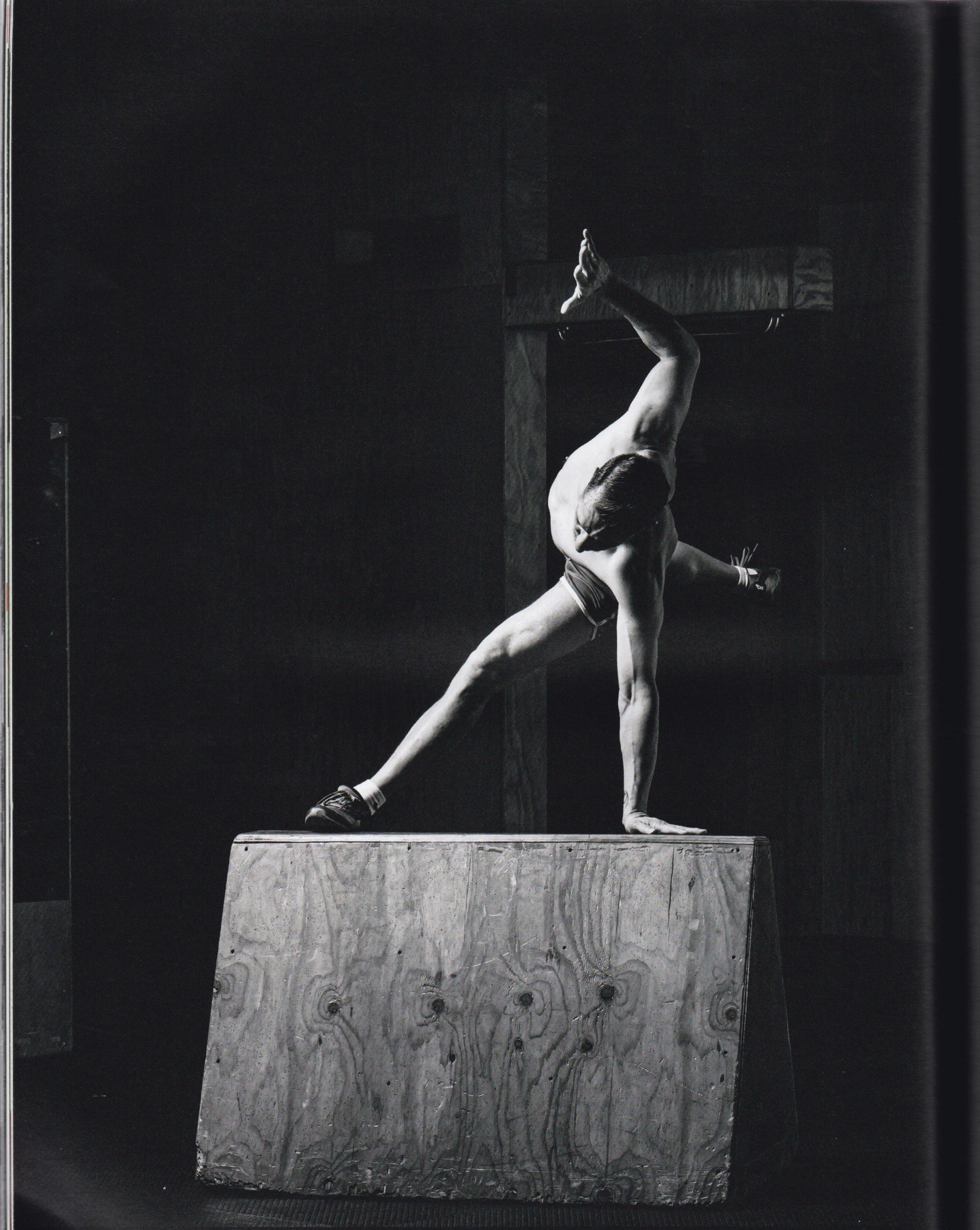
FOLLOW **@ANDREWMUVS** **@WORLDCHASETAG** **@SEBASTIENFOUCAN** **@TAVONFLOWS**



## IN CELEBRATION OF

my 50th birthday, I worked with a professional photographer to capture the strength and beauty that comes from parkour. I was inspired by the old photos of Georges Herbert and wanted to show what could be accomplished from natural movement at an age most people assume to be old and weak. These photos are even more poignant given that the location, Apex Movement, has closed due to COVID-19. These photos now more than ever represent a celebration of life.

I TONY MIDDLETON



PHOTOGRAPHY – **WOUTER DE MOL** WOUTERDEMOL.BE @WOUTER_DM

FEATURED – **NIELS VAN SANTEN** @GLUINOPK

# OVERWORK

## THE UNFORTUNATE REALITY OF THE GO HARD AND GET STRONG APPROACH WITHIN PARKOUR

STORY – **SOFI WARD** PHOTOGRAPHY – **ANDREW OBENREDER**

# I JUST NEED TO PUSH THROUGH. THE HARDER I WORK, THE STRONGER I AM.

You've probably thought something like this to yourself on at least a few occasions. It makes sense. My version sounds more like, "Don't be a lil' b**h, Sof." Like many, I stubbornly lived by that thought long enough to become so overworked that I relied on stimulants to get through the day, not to mention training.

It varies from person to person, but pushing your boundaries is vital to parkour. For many, it's the most rewarding part of it. The pursuit of it is built into the heart of our practice by the founding Yamakasi themselves, whose very name translates to "strong body, strong spirit" in Congolese. Popular sayings such as "no pain, no gain" also make it clear how prevalent this "just work harder" logic is outside of parkour. But when should the pain stop? Can we work smarter instead of harder? The answer weighs many factors such as the body, the mind, science, pop culture, and your very own experience. So let's talk about it.

Parkour gives us the tools to push our limits, not only in how strong or skilled we can be but also in how well we can adapt to adversity. Parkour founder David Belle's training embodies this and is primarily inspired by his dad, Raymond Belle. David says Raymond "worked hard to develop his physical abilities [...] training like a maniac". He grew up in an orphanage where they underwent rigorous military training during the day, and when he wasn't occupied by that, he was pushing himself even harder. David Belle described his father's independent training as follows:

"At night, when other kids were asleep, he would get out of bed and go run in the woods, climb trees, do jumps, push-up, balance. He would never stop, repeat[ing] his move twenty, thirty, fifty times. He [w]ould hit trees barefisted just to make his fists tougher and more resistant, he would take boxing bags and throw them on his cheeks and nose to make them harder and less sensitive to pain."

He was a tough dude. When it came to David and the Yamakasi, the famously strong Yann Hnautra inspired everyone to take Raymond Belle's approach a step further. Maybe even a few.

Reminiscent of some mythical god-man, David described Yann as "an incredible force of nature" with "arms like legs" and "a crazy mass of energy." His approach to strength emphasized strangely numbered repetitions, an absurd number of them. "It was common to do 201 or 301 push-ups at a time, multiple times a day, every day." These hyperactive boys were obsessed. "All [they] did was train, and all [they] wanted to talk about was wanting to train, what [they] had just trained and what [they] intended to train next." In their book, "if they hadn't trained until they were exhausted, then they hadn't really trained."

It sounds incredible, right? We to could make history and change what we believe to be humanly possible if we only worked hard enough to apply our minds and bodies. Our abilities could only be defined by what we're willing to do. In this world, difficulties like depression, pain, and exhaustion are just another obstacle, lies our brain feeds us that only the complacent and self-defeated let stop them. If you want to succeed in parkour, you just need to work harder. Yes, it sounds incredible. However, it's with a heavy heart that I call bullshit.

Obviously, I'm not saying we should stop pushing, striving, and breaking boundaries. The Yamakasi's logic isn't entirely false, and it's undoubtedly still inspiring. But it's more complicated than just throwing yourself at hard things until you become indestructible.

While there is a percentage of people who can keep up with the crack-addict training habits of the teenage Yamakasi, most can't. Your muscles, nerves, and tendons require cycles of stress, and this magical thing called recovery to be their strongest. Everybody recovers at different rates, which also varies depending on many factors in a person's life, so the amount of recovery you need is unique to you.

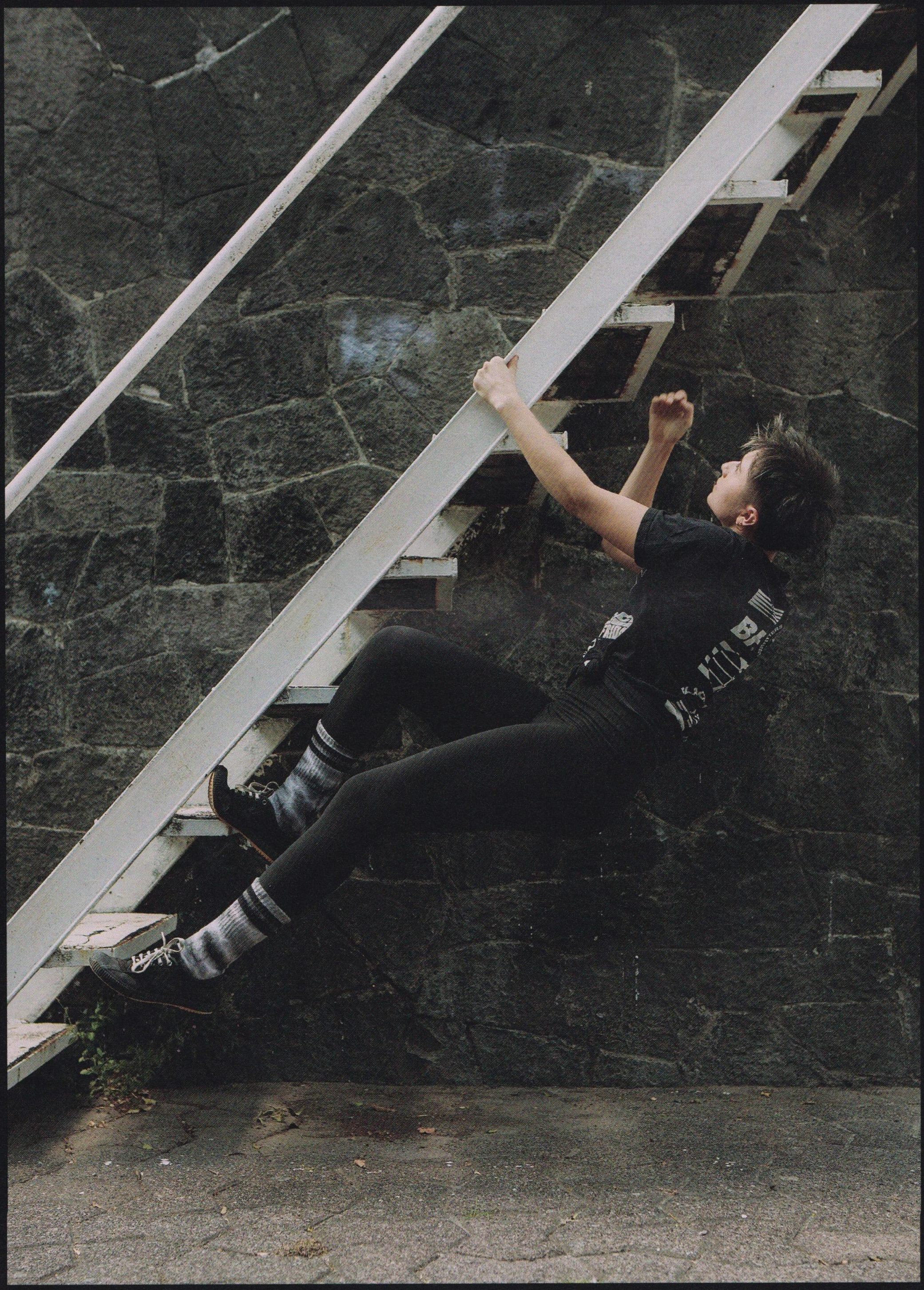
To better understand the importance of recovery, listen to this. A study by Case Western Reserve University analyzed the relationship between direct practice and performance outcomes in athletes. For non-elite athletes, practice accounted for only 18% of performance variation. In elite athletes, it accounted for even less, a measly 1%. Recovery and the factors that help make that possible such as routines, support systems, and recovery therapies, affect performance even more than exercise. There is so much more appreciation for hard work compared to that of recovery that I fear that the parkour community faces an overtraining problem. We glorify dedication to the grind, long hours of high-intensity movement, and grueling lifting sessions while overlooking the importance of a day spent lounging. All of which leads me to...

# WHAT THE F*€K IS OVERTRAINING?

We all know it. That rubbery limbed, I can't possibly go on, feeling. It's a satisfying way to end the day. You gave it your all and will promptly either stuff your face with food and flop into bed or maybe skip a step and settle for a power nap on your plate. Although too much of this with no rest is a step in the right direction, that's not overtraining.

According to the research publication Sports Health, overtraining is characterized "by systemic inflammation and subsequent effects on the central nervous system, including depressed mood, central fatigue, and resultant neurohormonal changes." It's when you've gone through the above scenario enough times with so little attention to recovery that your body thinks you must be facing Armageddon and everything from your muscles to your nerves to your hormones go haywire. The most common symptoms are chronically heavy, stiff, sore muscles, depression, fatigue, weight loss, anxiety, insomnia, loss of motivation, restlessness, lack of focus, irritability, and hypertension. In short, it's too much jumping, not enough chilling, your body is begging you for a break, and it sucks.

Let's take a step back, though. How do you get from Rocky montage sweat sessions with all of their glorious gainz, to brick legs and more depression than you probably started out with? Because everybody is different, overtraining syndrome can't be marked by a set number of hours, repetitions, or sets. There's a spectrum of stress that a body can handle until it tires into becoming overtrained, and once you're there, there are also varying degrees of overtraining. Here are three primary stages of stress:



# GAIN CITY

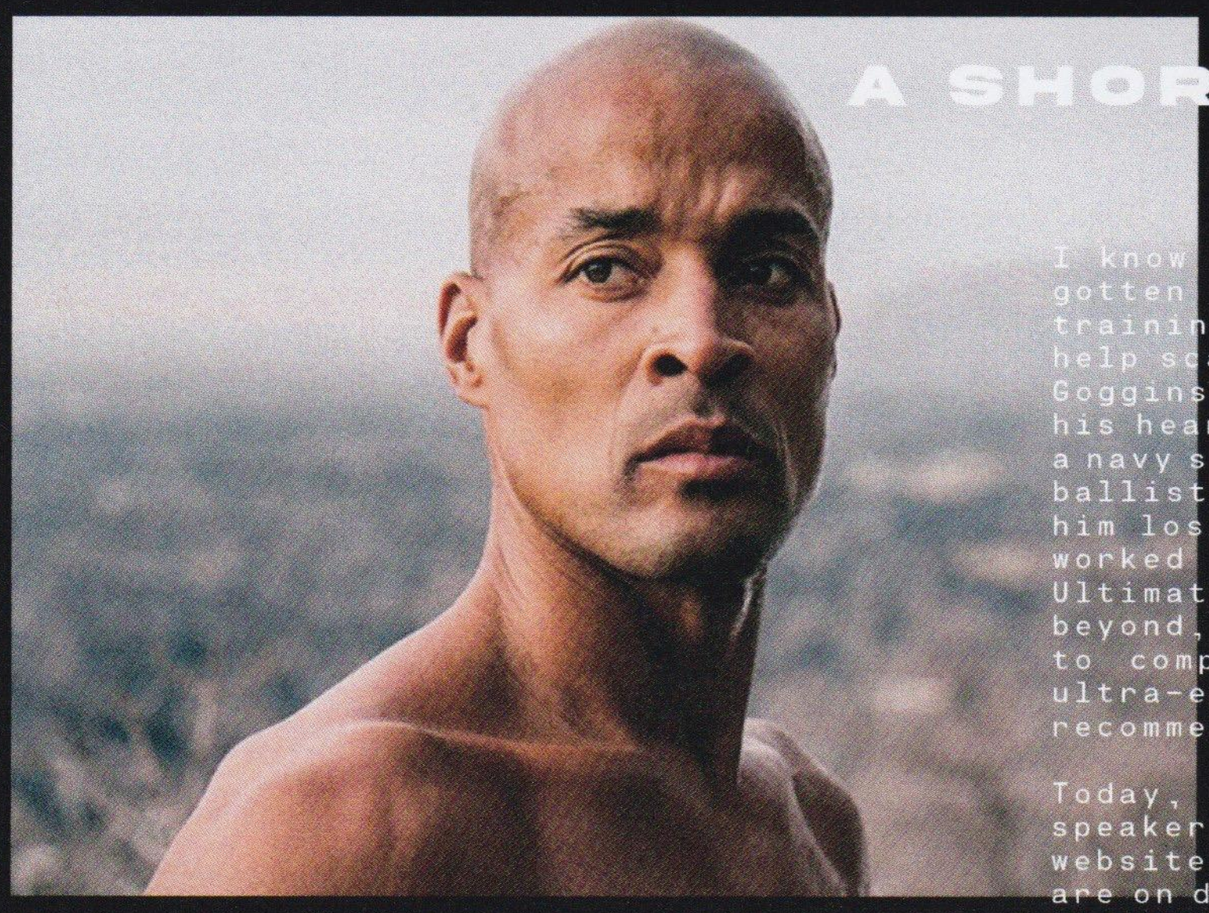
Before overtraining, there is overreaching, which is pushing your body beyond what it can handle. This is called functional or short-term overreaching, and it results in a decrease in performance that can last between a couple days to a couple weeks. However, with rest, you come back from this period better than ever. Cue your Rocky montage and some DOMS.

# CHILL OUT M8

The next phase features stagnation. You've burned through functional overreaching and have now reached nonfunctional overreaching, which is essentially overtraining Lite. In addition to being nonfunctional, it is also known as long-term overreaching for two reasons. One, it takes weeks to months to recover from this drop in performance and neural/hormonal damage. Two, it does nothing to improve your athletic abilities except to make you shin, clip, and slip up more than you usually would. There are no muscle gains and much fewer technical breakthroughs. On the bright side, if you get here and just chill the fuck out, you can expect to reach full recovery in only a few weeks to some months.

# F'N SCREWED

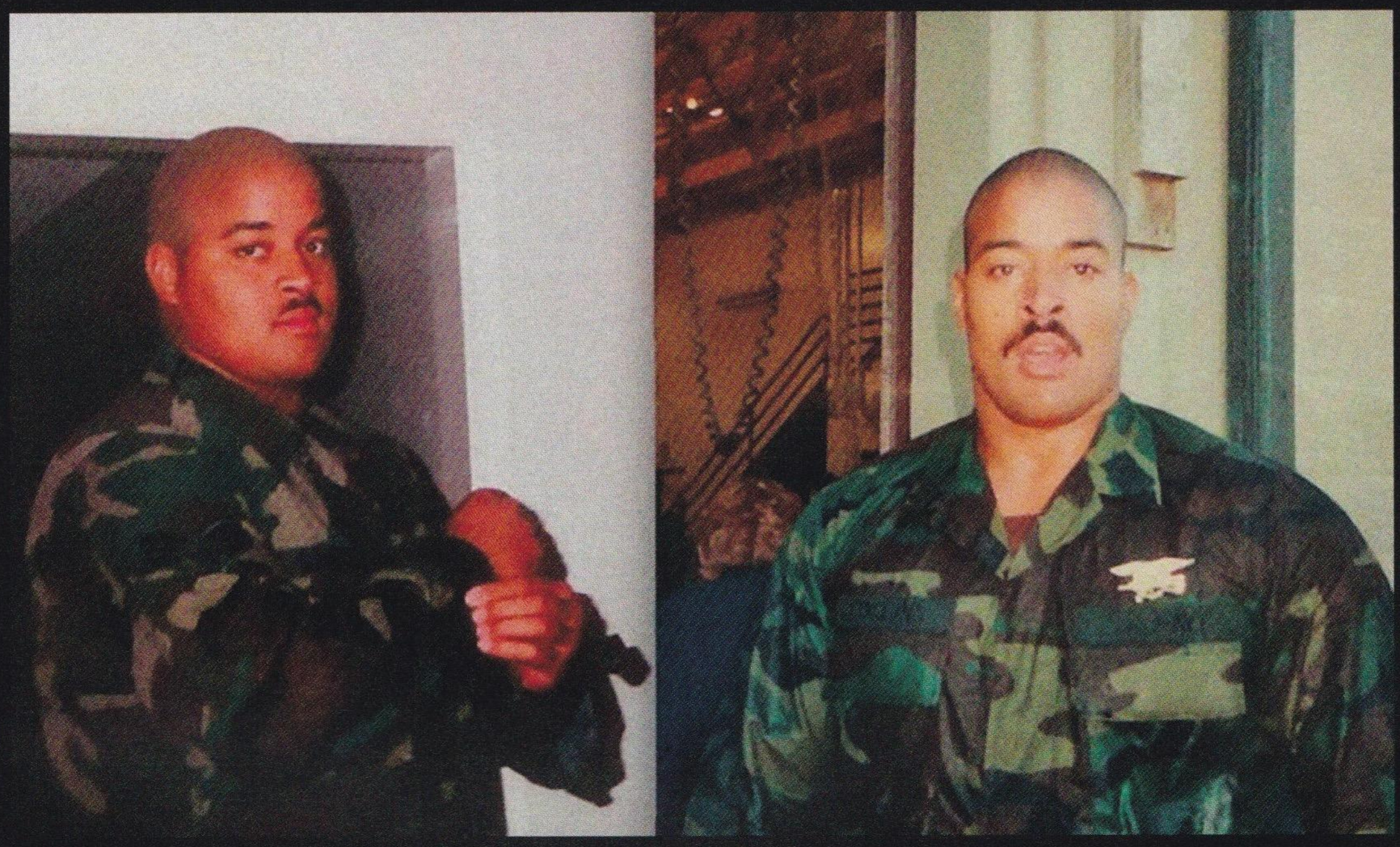
Now we're here. Months into obsessive session after obsessive session. You've heavy-legged it through nonfunctional overreaching, and now you're properly overtrained. Your neural and hormonal systems are convinced that you're fighting for your life (why else would you be ignoring the signals to stop?), and you might feel so depressed and unmotivated that you sort of are. If you continue on while overtrained, you are likely to sustain injuries that end your jumpy days as you know them and stay with you for the rest of your life. Your coordination is severely impaired, your emotions and judgment are affected, and your muscles are fried. Recovery will take a few months to a year. If you think you are here, then my heart goes out to you. Truly. I've been here, and it sucks. It's when you chug nasty energy drinks, or worse, just to feel you can leave the ground and keep your eyes open. However, the sooner you recognize this, cut it out, and dedicate a few months to rolling out, stretching, and doing light mobility work, the sooner you can bounce back from this.



## A SHORT HORROR STORY

I know how hard it can be to stop when you've gotten yourself into a habit of obsessive training, so let me share a real terrible case to help scare you into calming the fuck down. David Goggins weighed 290 pounds when he suddenly set his heart to strong-arming his way into becoming a navy seal. He threw himself into a self-designed ballistic training program that reportedly had him losing 1.1 pounds a day. To say that Goggin worked his ass off is an understatement. Ultimately, he achieved his goal and even went beyond, using his "nut up or shut up" mentality to complete many of the world's most brutal ultra-endurance events with almost none of the recommended training and no experience.

Today, David Goggins works as a motivational speaker. You can book him through his personal website, where all of his athletic achievements are on display. However, what is missing from his bio and get-off-your-ass speeches is an account of the physical toll his approach took. Since he has made a living and an identity out of ignoring pain, he doesn't discuss it often. However, in a podcast with Joe Rogan, he reveals some of what resulted from the damage he delt to his body by "getting after it," glorifying pain, and blindly grinding through.



He describes to Rogan that his body eventually “choked [him] out from the inside.” He fought his hardest to ignore the alarms his body was sounding, he tried to continue exercising. But try as he did, he “went from [being] a guy who could run 205 miles to a guy who couldn’t get out of bed.” His body couldn’t take it anymore. His “endocrine system pretty much shut down on [him]. [His] organs were pretty much shutting down”. He says, “I was fucking dying.” Doctors put him on a cocktail of medications in attempt to replace the natural systems that were failing him, but they couldn’t repair what damage he had done.

Now, he lives with stress-fracture riddled bones, ulcers, tumor-like outgrowths of what may be knotted nerves, and a hormonal system that is permanently wrecked. He continues to take medication to support his damaged thyroid, and fortunately, he survived. Now, whether he listens to his body’s lasting screams of dysfunction and avoids doing more damage to it is another story. Maybe the masochistic appeal of self-destruction is too hard for some of us to resist, no matter the consequences.

# “I WAS FUCKING DYING.”

DAVID GOGGINS

# OVERWORK

# RECOVERY

Training sustainably isn't necessarily about doing less. At its heart, it's about recovering more. If you're like David Goggins and you are working out so much that you don't have any time to dedicate to recovery, then yes, you may need to take on less to rest enough. However, efficient recovery looks different from person to person because it consists of much more than not training. It is made up of at least 8 hours of quality sleep, a healthy diet, relaxation, and gentle activities like stretching or massage therapy.

Depending on your habits, you might rapidly increase recovery time by just replacing your post-session pint of ice cream and taco bell with high-quality carbs, protein, and fats. However, you'll probably find that the best way to improve your recovery is simply to sleep more. I could write a whole other bit on how undervalued sleep is by athletes and non-athletes alike. 99% of people need a full 8 hours of sleep to operate fully and recover optimally, and most people don't get it.

Olympic athletes typically sleep 9 hours a night and throw a nap in if they feel the need. So, if you are one of the (what feels like) 7 out of 10 people who say, "I work best off of 6", it is scientifically proven that you are most likely so chronically overslept that you don't remember what it's like to be well-rested. That your body has adapted to function while sleep deprived. This state results from your body's survival mechanism, which has perceived sleep scarcity to be the result of a dangerous situation. To help you cope, it stops urgently demanding sleep and settles for functioning sub-optimally. If your problem is that you feel more tired after sleeping in one day, it's most likely that added rest is waking your body from this adapted state, prompting it to demand the sleep you have deprived it of. Consistently sleep a full eight hours, and you will probably feel more refreshed than before.

It might surprise you to hear that relaxation is also key to recovery. It sounds so simple. After putting in so much work, it may even feel counterintuitive to sit down, take some breaths, and play video games. However, recovery involves repair and rest from the damages of all stressors, including those that are purely emotional and mental. To your nervous and hormonal systems, emotional and mental stress are perceived in the same way as muscular strain. You need only look at how overtraining affects your emotions, hormones, and nervous systems to see how these systems affect one another. Your body truly doesn't miss a thing. So, whether it is a long and horrible commute, a strained relationship, or an intense job, these daily stressors also push you further along in the reaching-overtraining spectrum. If you deal with a lot of stress outside of training, you will need more time to recoup.

# LIKE AN ATHLETE

As parkour develops into a more officially recognized activity, more practitioners view themselves as athletes and organize their training accordingly. Many have taken on lifting programs, more controlled, exhaustive training sessions, cross-training, and more to reach their physical and technical peak. If you train like an athlete and dedicate hours upon hours of hard work 5+ days a week, then you need to recover like one. If you don't, your efforts do you more harm than good.

Olympic athletes are the best examples of human performance machines. When interviewed, they frequently share how life-consuming their exercise and recovery schedule is. They report sleeping 8-9 hours a night, with extra naps if they feel the need, taking daily ice baths, and putting aside an hour in the middle of the day to do "nothing" and unwind.

They design their diets to a T and have support teams that trim the stress from their lives until all that's left are the performance-enhancing stressors that their coaches strategically plan. There's a lot more that goes behind a sport than exercise.

# WHEN DO I STOP?

If the answer were simple, overtrained professional athletes would never exist; however, they are relatively common. Even when a doctor declares that an athlete desperately needs recovery, they can rarely determine to what degree. To diagnose them with either nonfunctional overreaching or overtraining syndrome, a doctor will usually wait for them to recover and then base their decision based on how long recovery took. For something on how independent athletes can find their own stress sweet spot, I asked Andres Luzardo for clues. Andres is a strength and conditioning coach and personal trainer based in Miami, Florida, who specializes in designing conditioning programs for parkour athletes. Andres replied:

"This is a tough question to answer because our ability to adapt, stress levels, and coping mechanisms vary so much. Generally, my rule of thumb for the athletes I work with is that if you have 2-3 consecutive sessions in which your performance has decreased, you need at least 48 hours of rest before training at a high intensity again.

Performance decrease meaning a reduction in your overall power, stamina, and even mental capability to focus or commit to higher risk challenges. I believe these are better predictors than the commonly used soreness-meter that we associate with high volume or high-frequency training.

Other factors to monitor for overtraining are sleep quality (as many people have trouble falling asleep or staying asleep), reduction in appetite, increased emotional sensitivity or mood swings, and a decrease in motivation. Sudden onsets of these could result from under-recovery."

So, yes, it's hard to tell when to slow down, but it is possible. For me, it took a COVID induced lockdown to force me to sit back and watch as recovery gave me some perspective on how wasted my body and mind had been. Learning to recover better means developing the ability to listen to the signs of exhaustion just as carefully as we strive to develop movements. Getting stronger isn't only about beating your physique into submission. If you stop, listen, and care for it, it may surprise you at how much your body works to give you what you need to excel.

# DISAPPOINTINGLY DEPRIORITIZED BY GOVERNMENT

FEATURED MARQUIS JOHNSON @THATMRJOHNSON
PHOTOGRAPHY JUSTIN JOLLEY @JOLLEYDUDE

# LO
# NIN

# US
# JAS

## LOTUS NINJAS

I started parkour at 13 years old, I got my brothers into it, and we ended up meeting the Lotus Ninjas through a friend named Lizard. All of us were young at the time, and our mom was just pressing us to get into some type of physical sport so we could stay occupied and get out of her way. Just get out of the house and stop playing video games or whatever. So that's how it came about.

Then we got older, ended up training more, and pretty much owned the new generation side of the team. What you have to understand about the Lotus Ninjas is that we're the new generation of the group, so there's actually a whole 'nother squad. The older generation still trains, but they're not really a part of the team anymore because time has gone by, and we're the ones that have been in it the longest, pretty much. But the Lotus Ninjas have been alive since sometime before 2009. There's been a heck of a lot of people in Lotus, probably over 30. The new generation is predominantly my family- my brothers and cousins-then I got my boy Taiga. The old generation was more of a collective of friends, you know? So it didn't have that much structure, and we have more structure now because we're all family, so it's easier to follow through with something.

As of right now, we're selling shirts, and I want to focus on that. You know, it's been hard for us to get the shirts going because we've had no help with it. Not saying that we need a helping hand with everything, but back in the day, we were very young, and it wasn't quite organized. People tried to help us out with the shirts, but then, you know, they wanted profit. So it was just a lot of business stuff that we ended up learning about the Lotus Ninjas on top of that. So we're starting off with the shirts, but I really want to see the team traveling, going out to jams, and competitions even. That's my main goal for the team-get us out there in the flesh. And that's what we've been starting to do.

I want the world to know about us and for us to be a worldwide thing. I want people to see how genuine we are and how much fun we are to train with. It's not a competitive thing. When you come train with Lotus, it's all love. You know what I'm saying? You come through, throw down, we're going to compliment you, we're going to encourage you to get better. I don't want that image of people being intimidated by us. I want people to be comfortable, open, and willing to come around. We're all people of color, you know? I'm not even going to say minority, we're all people of color. That's one of the things that, since we're extremely talented and have such a huge influence on the community, I feel that people look at that negatively.

People always say that if you don't have haters, you're not really doing the right thing, but it's not even about that. When one of us wants to state an opinion on anything, for example, us creating a trick, certain athletes and even mass groups tend to ridicule and make fun of us. Not the whole community, but it's a lot. I'm not gonna lie; it's a lot, and I'm not blaming it on the community.

LONG BEACH

THE NEW GENERATION OF LOTUS NINJA

I have a lot of inspirations. When I was first starting, I looked up to DK as I noticed how he had a big tricking background. I looked at Kent Johns, Archie Aroyan, and a lot of the Russians, and a team called Sick Mode-that's what got me hyped up about parkour teams. Didi Alaoui. Those athletes back in, I would say 2014 through 2016. I was really looking at a lot of athletes from around that time. Matthias Mayer. Like I'm telling you, I have so many inspirations. When it came to free running, I've always liked the movers that have the sauce, style, and creative outlet. You know?

What I did was just like, "Okay, I want to have my own style." I don't want people to look at me and be like, that dude looks like Alfred, Jason, Paul, or whoever you want to name. I honestly wanted to have my own genuine style. So I got my basics together, I got all my flips together. Because I noticed all these athletes, yes, they do have a style, but they also have their basics on point. Parkour, freerunning, and even tricking; I took everything into consideration, and once I polished my whole arsenal of moves, that's when I kind of started messing around with creativity. For instance, I started learning different types of hand tricks from tricking, like illusion cartwheel and touchdown raiz-stuff like that. Then I simply started variating those tricks into free running. For example, if I were to do a touchdown A-twist, I would do a touchdown A-twist on the block. It just starts to grow from there. Pretty much, the more you have in your arsenal, the more you can work around with what you want, how you want your style to look, and all that.

These are things I literally think about while I'm training. I'm not the athlete who goes out there and just starts doing a whole bunch of stuff. I'm the type of athlete where I go to a spot, and I usually like to just look at the spot. Especially if it's a spot that I enjoy. I want to look at the spot and look in certain areas on which I know I could do a certain trick. Usually, I look at it like that, and then, if I have a couple of lines in mind, what I would do is sit back and really just draw the lines out in my head. Then instead of training the whole line, I train the moves that I know will be hardest for me to complete. Whether it's in the beginning, middle, or end. I like to save a lot of my energy when it comes to training as well. So that's why I don't like to just move, move, move.

# GENJI

YUNG
GENJI

That really got me inspired to make music. I really started it all because I have people around supporting me and involved in it. I had a homie named Sequoia; we went to high school together, and he ended up learning how to engineer and how to produce and stuff like that. So right after my senior year, me and the homie linked up. It took us a minute because we wanted to get on the same page like, "You, you're going to be the writer, and I'm going to be the engineer."

I would say I was getting serious with it in like 2018 and 2019. That's pretty much it. And I listen to all types of music, not just rap. When it comes to more about my sound, it's kind of like with my freerunning, I don't like my sound to be boxed in. I like to do whatever comes to my mind. I don't want people to say my music is Cali influenced, or Uzi influenced. I've started to notice, the young'ins, this generation is getting different. People aren't that afraid to start trying new things in music. I kind of always knew I was an artist, and I just wanted to make music for the fun of it. Like any emotion that that pops up, I'm going to want to talk about that-rap, sing, or whatever about it.

I started music around 2017 during my senior year of high school. What really inspired me was the whole XXL Freshmen Freestyle 2016 with Lil Uzi and 21 Savage.

I REFUSE
TO HIDE MY
PAIN
TO SPARE
- YOUR -
DISCOMFORT!

## THE POSITIVE DOMINO

The most common race thing that happens in parkour for me is addressing misconceptions. It's usually suburban white kids whose only knowledge of black people is popular rap music and not even the good shit, but just like whatever they heard. So most of my racial experiences were just these innocent conversations of someone, without saying it, being like, "Why aren't you like this?" And me being like, "Well..."

In the past it was hard because it always felt very demeaning, but I didn't understand why and so I couldn't argue it. I would just be like, "That's weird. Why am I upset?" and I had to kind of fight to feel like I wasn't doing something wrong by just existing.

Whereas now, I turn them into potential moments for growth. I remember I was in Vancouver and some white kid honestly asked me, "How come black people get offended when (blank) is said?" I think what he was saying was when a color situation comes up and someone's like "Why's it gotta be black?" So I told him it was a great question and talked him through the psychology of being the only black person in a space. How that constantly causes you to feel you're representing an entire identity and how it's not as much of an angry defense as it is an insecurity of a feeling that you're not living up to something. And it turned into this great conversation, where by the end of it he was like, "Oh my god, I didn't know that," and I'm like, "Yeah, and now you do, and now you can tell other people."

Which is funny because it's commonly a thing where black people are like, "Why do I gotta teach? I shouldn't have to teach everybody!" Which is so true, you shouldn't, but ain't nobody else going to. So I've kind of taken that on being the person to inspire the learning moment if I can, because let's be honest, that will be a positive domino. It will only knock over other ones.

**BRIAN PRINCE**
**THEBAPRINCE.COM**

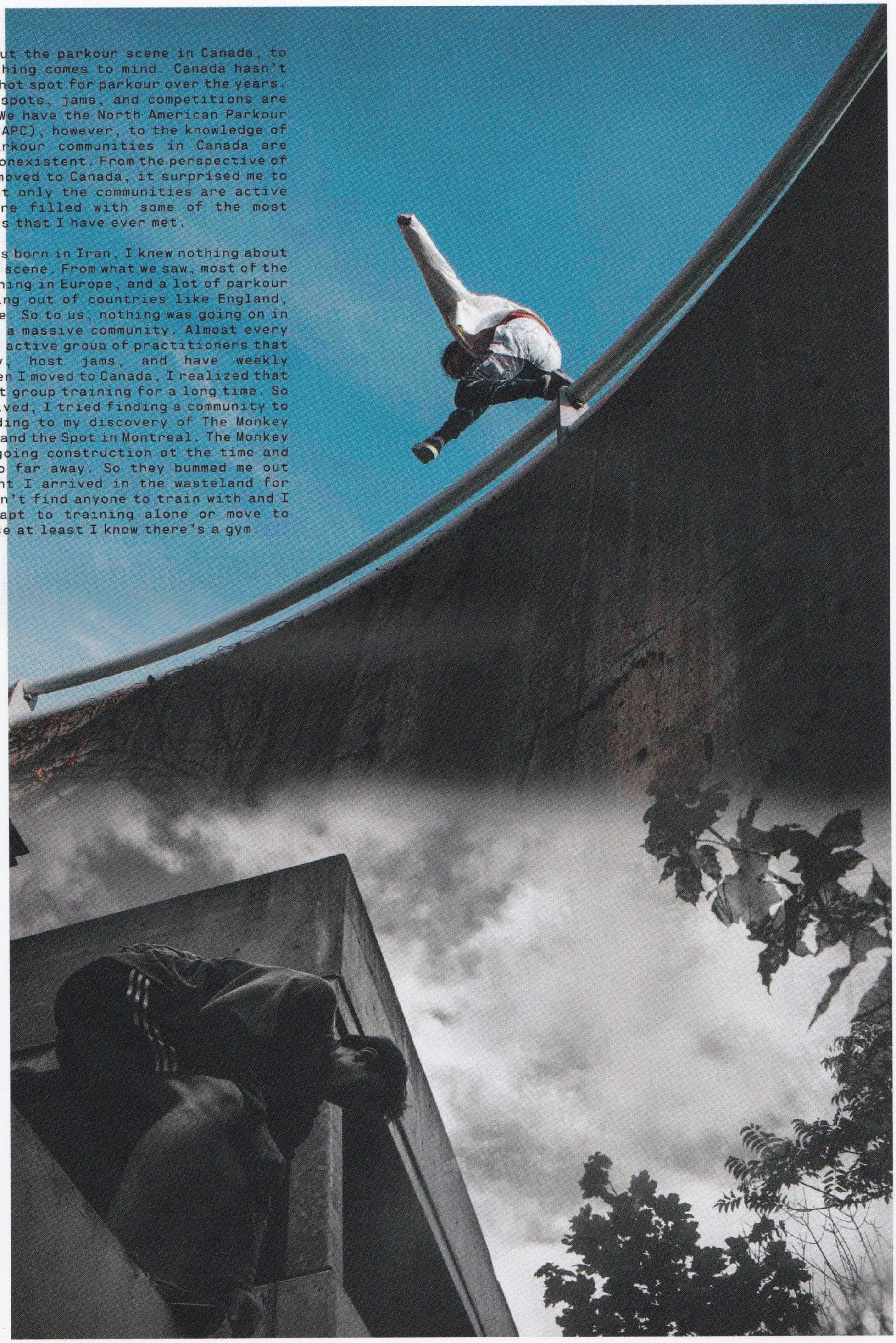
PESHAWA IRANPANAH

# HIDDEN WORLD

**MOVING AWAY FROM A LARGE PARKOUR COMMUNITY IN IRAN TO THE UNKNOWN WORLD OF CANADA.**

When talking about the parkour scene in Canada, to most people, nothing comes to mind. Canada hasn't been exactly the hot spot for parkour over the years. The most iconic spots, jams, and competitions are held in Europe. We have the North American Parkour Championships (NAPC), however, to the knowledge of most people, parkour communities in Canada are unknown or even nonexistent. From the perspective of an outsider who moved to Canada, it surprised me to find out that not only the communities are active here, but they're filled with some of the most talented athletes that I have ever met.

As someone who was born in Iran, I knew nothing about Canada's parkour scene. From what we saw, most of the action was happening in Europe, and a lot of parkour videos were coming out of countries like England, Spain, and France. So to us, nothing was going on in Canada. Iran has a massive community. Almost every major city has an active group of practitioners that train regularly, host jams, and have weekly sessions. So, when I moved to Canada, I realized that I may have my last group training for a long time. So when I first arrived, I tried finding a community to train with, leading to my discovery of The Monkey Vault in Toronto and the Spot in Montreal. The Monkey Vault was undergoing construction at the time and the Spot was too far away. So they bummed me out because I thought I arrived in the wasteland for parkour. I couldn't find anyone to train with and I would either adapt to training alone or move to Vancouver because at least I know there's a gym.



A month passed and through Facebook, I found a parkour gym in Burlington named Play Project Parkour. My expectations were of a very Americanized gym with a Ninja Warrior aspect to it which would be the entire purpose of the gym. On the first day of going to their open gym program, I found out it's not a Ninja Warrior gym, but it could just be the best upcoming gym on the west side of Canada. Headed by former American Parkour sponsored athlete Trevor De Groot, this gym was built and run by passionate people with a vision and drive to create something amazing. From hosting parkour jams and weekly training sessions, Play Project had created a powerful community in the GTA (Greater Toronto Area) and has done that for over 10 years. Not only did I find a gym to train at, but I found like-minded people.

Eventually, after training and becoming friends with the athletes from Play Project, I was invited to become a member of Team Horizon Freerunning, which is now a trio of Anthony Pisani, Evan Walker, and myself. As a team, we didn't have any plans to make edits, travel, or go to jams-all of our focus was on training. And it would split our training time depending on the season. Winter in Canada makes training more difficult if you do not have a dedicated indoor gym. In the Summer we would spend as much time outside as we knew winter would be back. Since we were constantly training at Play Project in the winter we started planning for spring.

ONE DUKE

Horizon restarted the weekly training sessions that Play Project used to host so we could train outside of the gym more and get more people to come to the sessions with us. We started by going to the familiar spots in Burlington and Hamilton, but we soon started exploring our city's unknown spots and even taking day trips to the surrounding cities when the local spots get boring. This exploration in search of new spots turned into our first team video titled Potato Salad vol. 1. The weekly sessions made our training more focused and introduced us to many people who we could train with. These weekly training sessions attracted other athletes from the GTA, and soon, the weekly trainings turned into small jams. People started to message us asking where next week's meeting spot was going to be or invite us to go to spots in their town. Over time, we found so many communities and made friends with a ton of talented athletes. It felt like we uncovered a hidden world. From what I've seen, it looks like the community in Canada is huge and it will defiantly be expanding.

Inspired by what we created, we kept up the weekly sessions and continued making videos about them. And the videos made us feel like we were part of a bigger and more international parkour scene since everyone from around the world could watch our videos and connect with us. What we created wasn't necessarily the best performance of parkour and freerunning in the world, but a story of like-minded people doing what they are passionate about. Then again, that's how most parkour videos are made. From the early days of Danny and Oleg to the current Storror vlogs and Motus edits, the point of every video was to inspire. As a kid growing up to these videos, all I wanted to was to follow in the footsteps of those who inspired me to be here in the first place.

@PLAYPROJECTPARKOUR

# INSPIRED BY WHAT WE CREATED

@PESHAWA.PK

@HORIZONFREERUNNING

MÜV ORIGINAL

MÜV ORIGINAL

PRODUCTS

All of our products are crafted with the highest quality, ethically-sourced material. Our supplier network includes certifications from Oeko-Tex Standard 100, SGS Printing, and FSC Packaging made from 100% recycled materials.

MANUFACTURING

By working with a small US manufacturer who owns and operates each factory located in Quanzhou, China, we are able to monitor and control working conditions. Audits are annually performed to ensure best business practices, standards, and compliances are met.

OEKO-TEX® STANDARD 100

SGS

FSC FORESTS FOR ALL FOREVER

# MÜV

SUBSCRIBE

This platform runs on subscriber support, and everything we create is by and for people like you.

Please consider contributing to help us continue creating the content that you love.

## JOIN THE MÜVMENT

MUVV.IN/SUB

# BE
# A
# HERO

SQVADRON.COM

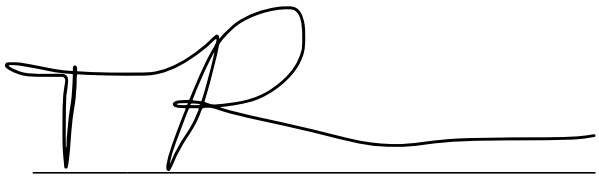
S
SQVADRON

ISBN 978-1-71-537588-1
9 781715 375881

MÜV MEDIA GROUP

**The MUVMAG & MUVMEDIA GROUP board of representatives has approved the release of the following materials for archival, non-commercial, and library use:**

**-MUVMAG ISSUE 1**
**-MUVMAG ISSUE 2**
**-MUVMAG ISSUE 3**
**-MUVMAG ISSUE 4**
**-MUVMAG ISSUE 5**
**-MUVMAG ISSUE 6**
**-MUVMAG ISSUE 7**
**-MUVMAG ISSUE 8**
**-MUVMAG ISSUE 9**
**-MUVMAG ISSUE 10**



**signed by: Trystan Puckhaber**
**CEO and Board Representative**
**10/17/2025**